

THE DIAPASON

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HARTFORD THE HOST FOR THREE-DAY MEET

REGIONAL CONVENTION HELD

Choir Festival, Discussion of Church Music, Organ Program and Visit to New Haven Among the Events Marking Program.

By GRACE DICKINSON BERRY

The first regional convention of the Hartford Chapter, A.G.O., came to a close after three days of instructive and interesting events in Hartford April 27, 28 and 29. Representatives of the New England and Eastern New York Chapters were in the large group participating in the program.

The convention opened with a lecture and program on Jewish temple music at Temple Beth Israel, West Hartford. The lecturer was Dr. Isadore Freed, composer and head of the Hartt School of Music composition department. Arthur Wolfson, cantor at Temple Keneseth Israel, Philadelphia, was soloist. Gordon W. Stearns, organist and choir director at the West Hartford Congregational Church and at Temple Beth Israel, was organist for the program. Rabbi Abraham J. Feldman explained the symbolism of Temple Beth Israel after the session.

On Tuesday evening, after an informal reception in the colonial room of the Bushnell Memorial, the annual senior choir festival of the Hartford Chapter was held in Bushnell Memorial Hall. Four hundred singers from twenty-five choirs participated in this keenly anticipated and musically successful event. The program was presented with Walter M. Reneker, organist and director at the Central Baptist Church, Hartford, as conductor. The accompanists were Lyman B. Bunnell, organist of Immanuel Congregational Church, Hartford, at the organ and Helen Eisherdick Anderson of Windsor at the piano. Edward L. Graham of Bristol was master of ceremonies. The Gigue Fugue and Partita No. 7 by Bach and the Finale of the First Symphony by Vienne were played by Marion Böron Ziemba of the Hartford Seminary Foundation. The anthems were "Behold Now, Praise the Lord," Titcomb; "O Holy Father," Palestrina; "Holy Lord God," Cain; "Go Not Far from Me," Zingarelli. Organ numbers, Introduction and Allegro, Stanley, and Preludes on American Folk Hymn-tunes by Richard Donovan, were played by Professor Luther M. Noss of Yale University. The closing anthems were: "Expectans Expectavi," Wood; "Psalm 150," David Hugh Jones, and "The Lord Bless You and Keep You," Lutkin. Mrs. Lillian S. Schulze, soprano, sang a group of solos.

A glowing tribute was paid to the beautiful singing of the combined choirs by Carl E. Lindstrom, music critic on the Hartford Times, as follows: "When the combined choirs of twenty-five greater Hartford churches joined their voices in Noble Cain's 'Holy Lord God' there resulted the most beautiful choral sound these ears have heard in many a season. It was not merely vocal gorgeousness, but an adjustment of nuances and a balance of the parts difficult to achieve where so many voices are marshaled. The success of this concert not only was a tribute to the astuteness of Mr. Reneker, but basically testified to the musical soundness and the responsiveness of the faithful, the unnamed, the seldom recognized, the ever-willing choir singer. In all music there is no labor of love to compare with it."

On Wednesday convention delegates were guests of Austin Organs, Inc., at a recital and inspection of the organ at the First Methodist Church in New Haven. Carl Weinrich of

BACH WORKS PRESENTED TO LIBRARY



HOWARD MOORE, ORGANIST of the First Methodist Church of Long Beach, Cal., and dean of the Long Beach chapter, American Guild of Organists, is shown presenting a reprint of the Bach Gesellschaft edition of the complete works of Johann Sebastian Bach to Leila H. Seward, head of the

music department of the public library, to be placed in the library file. At the right is Harry J. Tomlinson, sub-dean of the chapter, and organist of the First Congregational Church, where the presentation was made April 18 at a Guild service.

RECITALS AT METHUEN, MASS., TO MARK SUMMER SESSION

The Methuen, Mass., Organ Institute announces that during its second summer session, to be held July 19 to Aug. 14 at Andover and Methuen, Mass., the Friday evening recitals will be devoted to organ music alone, while those on Saturday evenings will include compositions for organ with other instruments. For this purpose a professional orchestra of twelve musicians has been engaged. They will be conducted by Arthur Howes, who is to become the conductor of the newly-organized Boston Chamber Orchestra, consisting of members of the Boston Symphony Orchestra, during the 1948-49 season. The distinguished institute faculty was announced in the April Diapason.

The works to be studied during this four weeks' session, constituting a survey of the literature of the organ from the forerunners of Bach to the most recent contemporary work, have been announced. The list includes:

Bonnet—Historical Organ Recitals, volume I.
Bach—Clavier Book, part 3; "The Little Organ Book"; the Great Eighteen Chorale Preludes; Toccatas and Fugues in C, F, D minor, Dorian; Preludes and Fugues in F minor, G minor (Fantasia), A minor and B minor.

Brahms—Chorale Preludes.
Widor—Fifth and Sixth Symphonies.
Vienne—Fourth Symphony.
Franck—Entire organ works.
Dupré—Three Preludes and Fugues.
Hindemith—Three Sonatas.
Tournemire—Suite No. 11, "Poème" No. 3.
Messiaen—"La Nativité du Seigneur."
Krenek—Sonata.

The famous Boston Music Hall Organ, recently rebuilt by the Aeolian-Skinner Company and located in the

Methuen Memorial Music Hall, will be used for classes and recitals and all students will be given opportunities to play it for criticism by the faculty.

SEVENTEEN CHOIRS UNITE IN MADISON HYMN FESTIVAL

A choir of 350 voices made up of members of seventeen Madison, Wis., church choirs led a thousand people at Luther Memorial Church Sunday evening, May 2, in the first hymn festival sponsored by the Wisconsin Association of Church Musicians. E. B. Gordon, professor emeritus of music at the University of Wisconsin, directed the choirs and the congregation, with Ruth Pilger Andrews at the organ. Dr. C. A. Puls, pastor of the church, used the hymn "In Christ There is No East or West" as the theme of a talk on the place of hymn singing in the church. Mrs. Andrews played Cesar Franck's Chorale in E major as a prelude and Mark Andrews' March on Easter Themes for the processional of the choirs into the three choir lofts and into the front of the nave.

RALPH A. HARRIS RECEIVES DOCTOR'S DEGREE AT ACADIA

The degree of doctor of music was conferred on Ralph A. Harris May 18 at the 110th convocation of Acadia University in Nova Scotia. Acadia is Dr. Harris' alma mater, he having been graduated in 1915. Dr. Harris, who established a national reputation with his boy choir at St. Paul's Church in Brooklyn before going two years ago to Grace Church in Providence, R. I., from which he resigned recently, is making his home at present in Providence.

INDIANA UNIVERSITY OPENS REBORN ORGAN

WEEK OF FESTIVITIES IN MAY

Famous Chicago Auditorium Instrument, Presented by William H. Barnes, Is Dedicated After Complete Reconstruction.

One of the great organs of America, born again to a new life of usefulness in a different environment, was opened in the magnificent auditorium of Indiana University at Bloomington with a week of musical events in May. The instrument which since 1889 had stood in the Chicago Auditorium and was famous for many years, was formally presented to the university on the evening of May 12 by Dr. William H. Barnes. Dr. Barnes had purchased the organ at auction sale and thus saved it from an ignominious fate when the Auditorium was dismantled, and had presented it to the Indiana institution, which engaged the Aeolian-Skinner Organ Company to rebuild and modernize the instrument, install a new console, add a positiv division and make other changes. The gift was accepted on behalf of the university by Judge Ora L. Wildermuth, president of the board of trustees.

Then followed a recital before an audience of 3,000 people by Dr. Barnes. His dedicatory program, supplemented by several encore numbers, consisted of the following compositions: Rigaudon, Campra; "Sheep May Safely Graze" and Chorale and Four Variations on "O God, Thou Faithful God," Bach; "Psalm XIX," Marcello; Cantabile, Franck; Scherzetto, Vienne; "Grand Choeur Dialogue," Gigout; "Clair de Lune," Karg-Elert; Chorale, Jongen; Prelude on "Bach," Richard Keys Biggs; Aria, Peeters; "Cibavit Eos," Titcomb.

Two other recitals were arranged to celebrate the completion of the organ and the three performances served to demonstrate its vast resources and, aside from showing the character of the original ensemble, which has been carefully preserved, reflected great credit on G. Donald Harrison, head of the Aeolian-Skinner Company, who had the reconstruction in charge.

Virgil Fox played the evening after Dr. Barnes' recital and his offerings included: Chorale Preludes, "Sleepers, Awake," "Rejoice, Beloved Christians" and "Come, Saviour of Us All," Bach; "Come, Sweet Death," Bach; Prelude and Fugue in D major, Bach; "Chant de Paix," Langlais; "Grand Piece Symphonique," Franck; "Perpetuum Mobile," Middelshulte; "Elfin Dance," Edmundson; Prelude and Fugue in G minor, Dupré.

Professor Oswald Gleason Ragatz of the Indiana University faculty gave the third recital on the afternoon of May 15 with the following program: "Grand Jeu," DuMège; Concerto No. 5, in F major, Handel; Three Chorale Preludes, Bach; Prelude and Fugue in G major, Bach; Scherzo (Symphony No. 2), Vienne; Pastorale, Roger-Ducasse; Fantasy for Flute Stops, Sowerby; Symphony in G major ("Fast and Sinister"), Sowerby.

Dr. Barnes offered the organ to the university provided the latter would pay for its rebuilding. This offer was accepted in July, 1943, but the contract for the rebuilding was not signed before March 15, 1944. It seemed best to keep the organ as close to its original home as possible, where it had established a world-wide reputation as the largest masterpiece of the Roosevelt firm, the leading American organ builder of its period (1870-1890); but diligent search revealed no suitable building in or around Chicago to accommodate so large an organ. It is expected that the organ will mean more to the generations of students at Indiana through the coming years as

(Continued on page 12.)

the largest and finest organ in the state, than it would to any group in Chicago, where there are two or three organs of comparable size. Furthermore, Indiana University, because of its location, will serve to make this historic instrument available to hundreds of thousands of people in an area which includes Indianapolis, Louisville and Cincinnati. It is the expectation of the university's officials that programs presented by the country's noted organists will attract audiences not only from Indiana, but from Ohio, Kentucky and Illinois. Since completion of its auditorium in 1941, the university has become a musical center. The Metropolitan Opera Company in 1942 made its first appearance on a college or university campus in the Indiana University Auditorium.

It was agreed from the first by all the interested parties that the essential character of the old Roosevelt should be preserved. The original scheme was excellent, and advanced for its day, as may be verified by inspection of the original stop list published in the September, 1942, issue of THE DIAPASON.

Modern string tone is largely a development of the last fifty years, as well as some of the more imitative wood winds and brasses. A careful reading of the revised and enlarged stoplist will show the addition of these voices and in some cases their substitution for stops of less definite and colorful character. The pedal, which originally contained twenty stops, has been increased by several stops of 4-ft. and 2-ft. pitch, making it one of the most comprehensive pedal organs of independent voices in the world. It starts with three 32-ft. stops.

The organ is installed on the left side of the auditorium. There are three expression boxes, for swell, choir and solo. The remainder of the instrument is unenclosed. All but six of the great stops and the pedal were enclosed originally, but the new location did not permit this. The entirely new positive section, playable from either the great or the choir manual, while not necessary to the main organ, was considered desirable for an educational institution.

Among the mechanical items which the Aeolian-Skinner Company has provided are a new 25-horsepower blower, new regulators and wind trunking for each section, as well as regulators in the blower room, complete re-leathering of all of the windchests, new primaries (three to each of the main windchests), new pedal windchests, new positive chests, new swell engines and tremolos aside from the new console.

In addition to the new stops which were made by Aeolian-Skinner, as listed, all of the old metal pipes and reeds have been overhauled, with slide tuners attached and new tongues and tuning wires for the reeds. Pitch has been raised to A-440. The mixtures have been rescaled and revoiced. All of the principal stops on the divisions which have octave couplers have been extended upwards five pipes to make the octave couplers more effective in the top octave of the keyboards. This was a compromise. There probably never was an organ designed that needed octave couplers to complete the ensemble less than this organ; yet there are certain purposes and effects for which these extensions of the compass will be useful.

The new stoplist is as follows, new stops being indicated by asterisks:

Contra Geigen (Old Contra Gamba 16-ft.), 16-ft., 61 pipes.
 *Quintaton (in place of 16-ft. Double Open), 16-ft., 61 pipes.
 First Open Diapason, 8-ft., 61 pipes.
 Second Open Diapason, 8-ft., 61 pipes.
 Principal Flute, 8-ft., 61 pipes.
 Doppel Flöte, 8-ft., 61 pipes.
 Viola d'Gamba (Bell Gamba), 8-ft., 61 pipes.
 Gemshorn, 8-ft., 61 pipes.
 Quint, 5 1/4-ft., 61 pipes.
 *Gross Tierce (in place of old 8-ft. Gamba), 7 1/5-ft., 61 pipes.
 Principal, 4-ft., 61 pipes.
 *Octave (in place of 4-ft. Gambette), 4-ft., 61 pipes.
 Flute Harmonique, 4-ft., 61 pipes.
 Octave Quint, 2 1/2-ft., 61 pipes.
 Super Octave, 2-ft., 61 pipes.
 Mixture (4 and 5 ranks), 293 pipes.
 Scharf (3 and 4 ranks), 232 pipes.
 Ophicleide (open French eschallots), 16-ft., 61 pipes.
 Trompette (open French eschallots), 8-ft., 61 pipes.

Clairon (open French eschallots), 4-ft., 61 pipes.

Chimes (solo).

SWELL ORGAN.

Bourdon, 16-ft., 61 pipes.
 Open Diapason, 8-ft., 66 pipes.
 Violin Diapason, 8-ft., 66 pipes.
 Clarabella, 8-ft., 61 pipes.
 Stopped Diapason, 8-ft., 61 pipes.
 Spitzflöte, 8-ft., 66 pipes.
 *Flute Celeste (in place of 16-ft. Double Dulciana), 8-ft., 54 pipes.
 *Viole-de-Gamba (in place of 8-ft. Salicional), 8-ft., 66 pipes.
 *Viol Celeste (in place of 8-ft. Salicional), 8-ft., 66 pipes.
 Aeoline, 8-ft., 66 pipes.
 Unda Maris, 8-ft., 54 pipes.
 Octave, 4-ft., 61 pipes.
 Gamba (in place of 4-ft. Salicet), 4-ft., 66 pipes.

Flute Harmonique, 4-ft., 61 pipes.
 Rohr Nazard, 2 3/4-ft., 61 pipes.
 Flageolet, 2-ft., 61 pipes.
 Plein Jeu Mixture (4 and 5 ranks), 293 pipes.

Acuta Mixture (3 and 4 ranks), 232 pipes.
 Contra Fagotto, 16-ft., 66 pipes.
 Cornopean, 8-ft., 66 pipes.
 Oboe, 8-ft., 61 pipes.
 Vox Humana, 8-ft., 61 pipes.
 Clarion, 4-ft., 66 pipes.
 Tremulant.
 Harp (Choir), 8-ft.
 Celesta (Choir), 4-ft.

CHOIR ORGAN.

Double Melodia, 16-ft., 61 pipes.
 Geigen Principal, 8-ft., 66 pipes.
 Viola (in place of 8-ft. Diapason), 8-ft., 66 pipes.
 Viola (in place of 4-ft. Fugara), 8-ft., 66 pipes.
 Lieblich Gedeckt, 8-ft., 61 pipes.
 Flauto Traverso (double mouthed), 8-ft., 66 pipes.
 Dulciana, 8-ft., 66 pipes.
 Unda Maris (in place of 8-ft. Quintadena), 8-ft., 66 pipes.
 Octave, 4-ft., 61 pipes.
 Flute d'Amour, 4-ft., 61 pipes.
 Nazard, 2 3/4-ft., 61 pipes.
 Piccolo Harmonique, 2-ft., 61 pipes.
 Tierce, 1 3/5-ft., 61 (new pipes and chest).
 Dolce Cornet (5 ranks), 305 pipes.
 Euphone (free reeds), 16-ft., 66 pipes.
 Trompette, 8-ft., 66 pipes.
 Clarinet, 8-ft., 61 pipes.
 Tremulant (new).
 Harp, 8-ft., 51 bars.
 Celesta, 4-ft., 51 bars.

POSITIV ORGAN (Unenclosed).

*Gedeckt, 8-ft., 61 pipes.
 *Quintadena, 8-ft., 61 pipes.
 *Principal, 4-ft., 61 pipes.
 Koppelflöte, 4-ft., 61 pipes.
 *Nazard, 2 3/4-ft., 61 pipes.
 *Octave, 2-ft., 61 pipes.
 *Blockflöte, 2-ft., 61 pipes.
 *Tierce, 1 3/5-ft., 61 pipes.
 *Sifflöte, 1-ft., 61 pipes.
 *Larigot, 1 1/3-ft., 61 pipes.
 *Cymbel (3 ranks), 183 pipes.
 *Cromorne, 8-ft., 61 pipes.

The above division to play from either great or choir manual.

The late Dr. George Ashdown Audsley wrote in his "The Art of Organ Building" of the Chicago Auditorium organ that "it is not too much to say that, in certain directions, the conception and construction of this instrument marked an epoch in the history of the organ builder's art."

The story of the Auditorium and its organ forms a prominent chapter in the history of Chicago. The great stone building, designed by Louis Sullivan, fronting on Michigan Boulevard, Wabash Avenue and Congress Street, was at the time of its completion in 1889 the most magnificent structure in downtown Chicago. On Michigan Avenue it formed what was then the last word in luxurious hotels. On Congress Street was the large and beautiful theater, for many years the home of the Chicago Opera and its predecessors and one of the world's greatest musical centers. The tower and office building portion housed the studios of a number of musicians and conservatories. The tower was the highest point of observation in the city.

The organ was the largest in Chicago, in conformity with everything else in the Auditorium. It was built at a cost of approximately \$65,000. The specification was drawn up by Clarence Eddy. The dedicatory recital was a notable musical and social event. Theodore Dubois was commissioned to write for the occasion a "Triumphal Fantasia," which Mr. Eddy and the Theodore Thomas Orchestra played.

THE DIAPASON

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WILLIAM H. BERWALD, COMPOSER, IS DEAD

CLOSE OF A NOTABLE CAREER

Served on Faculty of Syracuse University for Fifty-Two Years and Trained Number of Organists —Winner of Prizes.

Dr. William H. Berwald, noted composer of service music and works for organ and orchestra, who had taught at Syracuse University for fifty-two years, died May 8 in San Bernardino, Cal.

William H. Berwald was born in Mecklenburg-Schwerin, Germany, Dec. 26, 1864. He studied under Rheinberger in Munich and Faisst in Stuttgart and taught for three years at Libau before coming to the United States in 1892 to succeed Percy Goetschius as head of the theory department at Syracuse University.

Dr. Berwald became a naturalized American citizen soon after his coming to the United States. He married Eugenia Baker of Auburn, N. Y., one of his students, in 1897. Mrs. Berwald died in 1931. Children are Elsa (Mrs. Russell H. Miles), William, Jr., a neurosurgeon of San Bernardino, Cal., and Alice (Mrs. Frank Gamboni) of Brooklyn, N. Y.

Dr. Berwald received the degree of doctor of music from Syracuse University in 1912. He was a winner of the Clemson gold medal. In 1928 he won the Estey Organ Company award of \$1,000 for a work for organ and orchestra. He also wrote a Theme and Variations for organ composed for Charles M. Courboin and it was first played by him on the Wanamaker organ in Philadelphia in 1920. Dr. Berwald was the first conductor of the Syracuse Symphony Orchestra. His orchestral works were performed by the Cleveland and Chicago orchestras.

Among organists and composers who studied composition or theory under Dr. Berwald are Frederick Schlieder, Alexander Russell, Russell H.

Miles, James R. Gillete and Vernon de Tar.

Dr. Berwald retired in 1944 at 80 years of age.

Syracuse University held a memorial service May 19.

BACH CHOIR OF EVANSTON SEEKS ADDITIONAL MEMBERS

The Bach Choir of Evanston, Ill., after having presented its spring concert before a capacity audience, is recruiting new members in preparation for its next performance. The choir now is composed of seventy voices and it is hoped that its membership can be increased to at least 150. It is felt that this number is needed to do justice to the programs which are planned. Thomas Matthews, the director, was for many years assistant director of the Bach Festival Society of Philadelphia.

The choir is completely nonsectarian and includes voices from various church choirs and from other segments of Evanston community life. Those who wish to become members should write to the Bach Choir of Evanston at 424 Lee Street.

HELMUT HAASS, CHILEAN ORGANIST, PLAYS IN U. S.

Helmut Haass, a brilliant young organist from Santiago, Chile, who studied in Leipzig under Straube and Ramin, gave his first American recital May 4 in Christ's Church, Cambridge, Mass., before a large audience. His program was as follows: Pastorale in F major, Pachelbel; Ciaconna in E minor, Buxtehude; Fantasie in C major, Franck; Prelude and Fugue in F major and Prelude and Fugue in A major, Bach; Four Chorale Preludes, Bach; Toccata and Fugue in D minor, Bach.

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LOS ANGELES

ECLECTICISM

A mature age is one that seeks consciously or unconsciously to synthesize all the best that has gone before into a homogeneous whole.

The Eighteenth century saw the flowering and the decadence of the Baroque Aesthetic; the Nineteenth century encompassed the ripening and decay of Romanticism. The artist organ builder of the Twentieth Century must now incorporate the best of both styles, and weld them into a living whole.

The Aeolian-Skinner Company evolved through the Romantic era, and by judicious experimentation in the Baroque tradition, it stands ready to produce the perfect instrument. Keep a ready ear for the new, but never neglect the good from the past.

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FOUR-MANUAL PLACED IN ST. LOUIS CHURCH

MOLLER WORK COMPLETED

Episcopal Church of St. Michael and
St. George Has New Instrument
Installed in May—Paul Friess
Is the Organist.

A large four-manual organ has just been installed by the forces of M. P. Möller in the Episcopal Church of St. Michael and St. George in St. Louis, the work being completed late in May. Paul Friess, F.A.G.O., is the organist of the church. William H. Barnes was consultant on the specification.

Chambers are on both sides of the choir, with the antiphonal hanging on a suspended shelf over the narthex door. This church is low and 140 feet long, so that the antiphonal is planned for processional work as well as solo effects. One interesting factor is that the church has always been acoustically dead due to acoustical treatment on the ceiling. It is a Norman style church, low and rambling, and this made the sound the more dead. The physics department of Washington University brought equipment in to measure the reverberations. As a result the treatment was removed from the ceiling and again measured. Both the sound instruments and the ear record a much better condition.

Following are the resources of the organ:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Grave Mixture, 2 rks., 122 pipes.
Cymbel, 3 rks., 183 pipes.
Chimes (Deagan), 21 bells.

SWELL ORGAN.

Spitzflöte, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole da Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flauto Dolce Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.

Plein Jeu, 3 rks., 122 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 12 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Rohrnat, 2½ ft., 61 pipes.
Rohr Fifteenth, 2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Tremulant.

ANTIPHONAL ORGAN.

(Placed on shelf overhanging the door from narthex into nave.)
Diapason (tapered), 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Rohrflöte, 4 ft., 12 pipes.
Dulcet, 4 ft., 12 pipes.
Tremulant.

PEDAL ORGAN.

Grand Cornet (resultant), 32 ft., 32 notes.
Contre Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Spitzflöte (Swell), 16 ft.
Octave, 8 ft., 32 pipes.
Spitzflöte (Swell), 8 ft.
Bourdon, 8 ft., 12 pipes.
Super Octave, 4 ft., 12 pipes.
Posaune, 16 ft., 32 pipes.
Contra Fagotto (Swell), 16 ft.
Posaune, 8 ft., 12 pipes.

There are eight pistons to each manual and pedal and eight general pistons.

LAURENCE DILSNER and his Madrigal Singers gave a recital at Central Methodist Church, Point Pleasant Beach, N. J., Sunday, May 9. Five of these singers from the Long Branch High School were recently accepted into the New Jersey All State High School Chorus. The program included works by Bach, Handel, Mozart, Palestrina and Gibbons. Mr. Dilsner was assisted in several selections by Miss Carol Bradford, pianist.

THE SOCIETY OF AMERICAN Musicians organ contest for young artists was held in Kimball recital hall, Chicago, on the morning of May 22. The winner is Miss Marjorie Jackson of New Philadelphia, Ohio, pupil of Frank Van Dusen. The prize is a Chicago debut recital under management of Berth Ott.

EMBARASSMENT OR RICHES

Suppose every stop in an organ is voiced so as to contribute to the special character of its tonal division — (Great stops more foundational, Swell more pungent, Choir more tranquil, etc.)

It is obvious, of course, that sectional individuality is thus assured — but the happy corollary is equally achieved that the stops, when employed as solo voices, automatically find their most fitting accompanimental foils on *another* manual.

In the modern AUSTIN this system is exploited to the maximum.

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New Anthems Listed; Reviews of Latest Music for Service

By HAROLD W. THOMPSON, Mus.D.

There are several anthems that deserve consideration. To begin, there is an unusual one by Clarence Dickinson called "Up-Hill" (Gray) to words by Christina Rossetti, plus a short Scriptural passage at the close. There are important solos for soprano and alto and the accompaniment adds much to the interpretation of the fine lyric.

Most of us think of Virgil Thomson as a witty reviewer and as a composer of original and sometimes difficult music. He appears in quite a different role as the composer of "My Shepherd Will Supply My Need" (Gray), an easy and melodious hymn-anthem based on a traditional tune from the southern part of the United States. It can be sung beautifully by any choir that can master four parts and it adds considerably to our collection of really American music.

Another Thompson—and he is not a relative of mine either—is Professor Van Denman Thompson, who has two admirable new numbers (Gray). "A Prayer for Our Country" is a supple and impressive setting of a poem by Whittier which attributes to us virtues which I hope that we may possess. This is unaccompanied and really needs a chorus. The other is "O Sacred Head," also unaccompanied, arranged from the Bach chorale prelude, "Herzlich thut mich verlangen." There are some divisions.

Another unaccompanied number, not difficult, but requiring a chorus, is Eric DeLamar's "O Lord How Excellent." It has variety of mood, with fine climaxes.

Kenneth E. Runkel has a simple and useful accompanied anthem for SAB entitled "God Calls Us Still." (Morris). He continues to arrange good numbers for three choirs, including Garrett's "Prepare Ye the Way of the Lord" (Summy). Choirmasters who have junior, intermediate and senior choirs that sing together are indebted to Mr. Runkel for his editing. By the way, he has a similar arrangement of "Lovely Appear" from Gounod's "Redemption" (Summy).

Henry Overley has two short motets for communion (C. Fischer): "Bread of the World" and "Lord Jesu, Whom by Power Divine." Both are easy and devotional and could be sung by a quartet.

New Editions

Dr. Walter E. Buszin continues to bring out new numbers in his important series called "Anthology of Sacred Music" (Concordia), of which I recommend the following:

Eccard—Three Five-Part Chorales.
Franck—"We Laud Our God on High."
Liebhold—"Commit Thy Way unto the Lord."

Scandello—"Lord, I Trust in Thee."
Schein—"The Weary, Thirsting Deerlet Yearns." (The word "deerlet" is certainly unfortunately chosen and a substitute should be found.)

Schuetz—"A Song in Praise to the Holy Trinity."

Of course, these are specially useful to Lutherans, but all other Protestants will find the music beautiful and useful. Here are some other numbers of quality:

Bach-Glaser—"Out of the Depths (Aus Tiefer Noth)." SAB unaccompanied. (E. C. Schirmer.)

Bach—"The Lord My Guide Will Surely Be." Short, unaccompanied. Also Bach from Pachelbel, "Sing Now with Great Rejoicing." SAB unaccompanied with optional descant. (E. C. S.)

Cruger-Lundquist—"Dear Christians, One and All, Rejoice." Unaccompanied. (E. C. Schirmer.)

Tschesnokoff-Tkach—"Come Thou, Holy Spirit." Unaccompanied, with divisions. (Kjos.)

Women's Voices and Men

For women's voices I recommend the following:

Bach-Talmadge—"Blessed Are They Who in Jesus Live." SSA, unaccompanied. (E. C. Schirmer.)

Sister Florence Therese—"Christ as a Light Illumine Me." SSA. (McLaughlin & Reilly.)

For men there is an important new work by Professor Randall Thompson—another one not my relative—called

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"The Testament of Freedom" (E. C. Schirmer). As a matter of fact, it was composed for the University of Virginia Glee Club in 1943, but its published form has just reached me. The words are by Thomas Jefferson and the music, which runs to twenty-six pages, is virile and expressive of the great Virginian's ideas.

WICKS ORGAN OF THE MONTH



It gives us great pleasure this month, to feature the following testimonial from Mr. J. Earl Green, eminent musician, and organist-choirmaster of St. James Evangelical Lutheran Church, Baltimore, Maryland.

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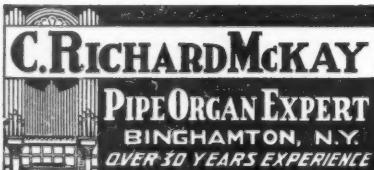
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VALENTINA W. FILLINGER



VALENTINA WOSHNER FILLINGER, a young organist of remarkable talent, who is a newcomer to Chicago, but had already established an enviable reputation in her old home, Pittsburgh, gave a recital in Kimball Hall May 11 and convinced a sizable audience of her right to a place in the front ranks of recitalists. She played an exacting program with competency from start to finish, displaying poise, phenomenal technique and an authority that would do credit to the most seasoned performer.

The program, after Buxtehude and Bach, consisted of modern works, including such items as the "Symphonie de l'Agneau Mystique" of de Maleingreau, a work that required a high degree of technical skill; Messiaen's "Le Banquet Celeste," the Fugue and Chorale by Honegger and a delightful Scherzo by the Chicago organist Arthur C. Becker. The Buxtehude Fugue in C major opened the program. The Bach numbers were the chorale prelude "Erbarm' Dich mein" and the Prelude and Fugue in C major, with all the difficulties apparently easy to Mrs. Fillinger in the latter number. Jongen's Toccata was the climactic closing number. This was supplemented by Middelschulte's "Perpetuum Mobile," a pedal stunt piece essayed only by the most agile, as an encore number.



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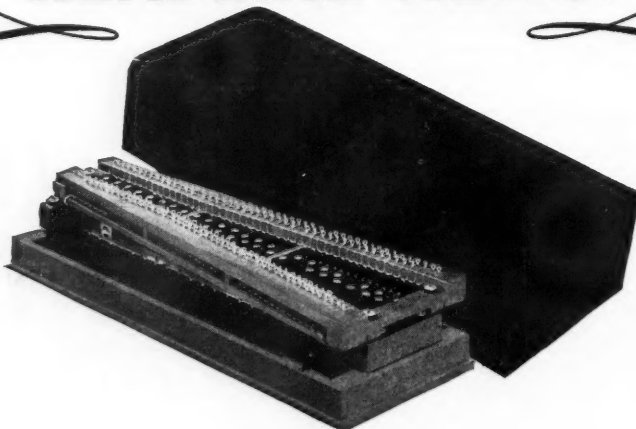
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EDGAR HILLIAR, FIVE YEARS AT NEW YORK CHURCH



NOW COMPLETING HIS FIFTH year as organist of the Church of St. Mary the Virgin, New York City, Edgar Hilliar has won the acclaim of both press and public by his organ recitals. After serving successively as organist-choirmaster of three New England churches, Mr. Hilliar was appointed, at the age of 22 years, to the Church of St. Mary the Virgin, noted for the beauty of its music and services.

Mr. Hilliar's musical training began in his home town of New London, Conn. His organ studies included advanced training under G. Huntington Byles, organist-choirmaster of Trinity Church, New Haven, and at the Longy School of Music, Cambridge, Mass., under E. Power Biggs. He entered the army in 1942, where his duties included those of chapel organist at Fort Eustis, Va. It was in uniform that he ap-

peared as the first recitalist on the new organ of the historic Bruton Parish Church, Williamsburg, Va.

A rare instance of church music being accorded more important treatment than a Toscanini concert from New York music critics was experienced by Mr. Hilliar. His musicianship as demonstrated in Messiaen's "Dieu Parmi Nous," organ prelude to an Easter celebration of solemn high mass at St. Mary the Virgin, won applause from the New York Herald Tribune, with special mention of the composition's appropriateness. Kodaly's "Missa Brevis," sung under the direction of Ernest White, was the choral ordinary of the mass. The review of this service occupied eighty-three lines in the Herald Tribune, while that of a Toscanini symphony concert on the same page was only forty-seven lines in length and with a considerably smaller headline.

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Choir Festival Arouses Enthusiasm in Urbana; Ten Chorus Take Part

The East Central Illinois Chapter held its second annual choir festival in the Methodist Church of Urbana, Ill., May 10. The feature of the evening was the singing of a festival chorus made up of members of the choirs of Guild members. The choirs took part in the chorus, which opened the program with "The Heavens are Telling," from Haydn's "Creation." Soloists for this number were Eleanor Shockey, soprano; LeRoy Hamp, tenor, and Nelson Leonard, baritone. All are members of the faculty of the University of Illinois. Next the Collegiate Choir of St. John's Cathedral Chapel, which serves Catholic students at the university, sang three examples of Gregorian chant under the direction of its organist and choir-master, William Wayne. The choir of the First Methodist Church of Champaign sang "Soldiers of the Cross, Arise," by Van Denman Thompson, and "Praise the Name of the Lord," by Ipolitoff-Ivanoff. King Kellogg is the director and Paul Pettinga the organist.

Elisabeth Spooner Hamp next played a group of organ solos. Her selections included the Concert Piece in D by Helen Westbrook, two excerpts from "Sketches from Nature" ("Dripping Spring" and "Angry Demon") by Clokey, and the Toccata on "St. Ann" by Edmundson. The choir of the First Presbyterian Church of Champaign continued with "O Clap Your Hands," Vaughan Williams; "O Lord, Support Us," Newton H. Pashley, and "Strong Son of God," Harvey Gaul. The First Presbyterian choir is directed by LeRoy and Elisabeth Hamp and Mrs. Hamp is the organist of the church.

The last group of solos was sung by the University of Illinois A Cappella Choir, under the direction of Jay Allen, music librarian and assistant professor of music. A chorale, "Awake! The Dawn of Day is Near," from Wagner's "Die Meistersinger," opened the a cappella group. This was followed by "Ave Verum Corpus," Byrd; "Listen to the Lambs," Dett, with the incidental solo sung by Letitia Wimberly, and the chorale "Oh Lord, We Worship Thee," Bach. The festival chorus returned to close the program with the "Hallelujah Chorus" from Handel's "Messiah." The chorus was directed by King Kellogg and accompanied at the organ by Paul Pettinga. Both Mr. Kellogg and Mr. Pettinga are assistant professors of music at the University of Illinois.

Because of the enthusiastic response in Champaign and Urbana, the chapter intends to make these choir festivals an annual event.

Ascension Day Service New York.

The service of evensong on Ascension Day at St. Bartholomew's Church, New York, under the auspices of the A.G.O., is always an important event of the season. The five choirs participating this year and their directors were: All Saints', Great Neck, L. I. (Hugh McEdwards); Calvary Church (J. H. Ossewaarde); Chapel of the Incarnation (Searle Wright); Emmanuel Baptist, Brooklyn (Henry Fusner), and St. Bartholomew's (Harold Friedell). The program included Vaughan Williams' magnificent "Coronation Te Deum"; the sixteenth century English composer Peter Philip's "Ascendit Deus," sung in Latin a cappella, and

three settings of the Psalms by American composers. First came Leo Sowerby's "Psalm 122," a concise, rather cold work; then Horatio Parker's lovely "Psalm 23," for soprano solo (Josephine Neri), women's voices, harp, violin and organ. The group concluded with an exciting performance of Philip James' "Psalm 150," in which cymbals were used with telling effect. Mr. Friedell directed the service and proved himself by his fine musicianship to be a worthy successor to David McK. Williams, who for so many years made these services outstanding in the musical life of New York.

The prelude and postlude, played by Searle Wright, were especially interesting this year. Before the service he gave a fine performance of the Prelude and Fugue in B major by Dupré, following this with a Berceuse by Robert Crandall and Toccata and Chorale, Tournemire. The postlude was Karg-Elert's Fugue, Canzona and Epilogue for organ, violin and semi-chorus of women's voices, a perfect conclusion to a distinguished service.

CLAUDE MEANS.

Bach Scenes Shown by Gleason.

The annual banquet of the Auburn, N. Y., Chapter was held May 3 at the Cayuga Museum, Auburn. Dr. Harold Gleason of the Eastman School of Music, Rochester, N. Y., and his wife, Catharine Crozier, concert organist, were guests of honor. Dr. Gleason gave an illustrated talk on the "Life of Bach." In 1935 he had toured Germany and photographed scenes familiar to Bach. The resultant film was a record of the homes, schools, churches, villages and cities where Bach lived, learned and worked. With the destruction of war many of the places shown are wiped out, especially the larger cities of Bach's later life.

The annual election of officers was held. Mrs. Louise Klumpp was elected dean, George Hippisley sub-dean, Mrs. Fred Derby corresponding secretary, Mrs. J. D. Jamison registrar and Miss Ferne Beacham treasurer.

HARRIET V. BRYANT,

Registrar.

Annual Long Island Choral Event.

The annual choral evensong for the Long Island Chapter was held Sunday afternoon, April 18, at the Cathedral of the Incarnation, Garden City. The service was well attended and those present were impressed by the beauty and blending of the six combined choirs. Dean Norman Hollett, F.A.G.O., Ch.M., conducted and Sub-dean Maurice Garabrant, M.S.M., F.T.C.L., accompanied the following choirs: All Saints' of Baldwin, East Williston Community Church, Garden City Cathedral, Great Neck Methodist Church, First Presbyterian Church of New Hyde Park and Church of the Advent, Westbury.

Marion Luyster DeVoe played for the prelude an Andante by Desire Duiusens and Prelude in E minor, Schreiber. The combined choirs sang the Magnificat in B minor by Noble, an anthem by Rachmaninoff, "To Thee, O Lord, Do I lift Up My Soul," "Send Forth Thy Light," Balakireff, an offertory anthem by Chapman, "All Creatures of Our God and King," and Vesper Hymn by Davies. Trevor Morgan Rea, Mus. M., played as the postlude the Chorale Prelude on "Come, Holy Ghost," by Bach.

After the service tea was served in the cathedral house for A.G.O. members and participating choirs.

CHRISTINA ERB SAYENGA,
Secretary.

The Warden's Column

It is gratifying to report the largest number of registrations for the Guild examinations since before the war. These examinations were given in nearly thirty centers from coast to coast. The requirements for the 1949 examinations are now being prepared and will be published soon.

The St. Louis convention committee will mail a copy of the souvenir program to every member of the Guild, with the request that this copy be brought to the convention. The foreword states: "The program is varied, with the recitalists from the four points of the compass, playing splendid organs, as well as lectures and demonstrations. And we have allowed time for you to relax and enjoy our city and the fun part of the program."

The registration fee is \$15, which includes a badge for admission to all lectures and recitals, the municipal opera, the city bus tour, the organ-orchestra concert, luncheon on Wednesday and dinner Friday evening. For those unable to be present for the full time partial registration will be available at \$2 a day plus cost of the special event for the day. Separate tickets for the events only will be available for guests and their families who may not want to attend the convention sessions.

It would seem that the highly efficient convention committee has anticipated every detail in planning an unusually attractive program and in providing for the comfort and convenience of everyone attending. Let's respond by descending upon the city in vast numbers and make this convention one to set a record.

A visit to the regional convention in Hartford, Conn., was greatly enjoyed. Several deans from New England chapters were present and a large attendance of Guild members with their friends showed appreciation of the excellent program. All those who had a share in planning this gathering of church musicians deserve praise.

A large group met in Bridgeport, Conn., in May and laid the initial plans for a chapter. It was a pleasure to meet with them and tell of the wonderful opportunities open to a chapter in that area.

The DePauw University Branch of the Indiana Chapter has just been promoted to chapter status.

It is a matter of interest that life memberships in the Guild are increasing in number, both at headquarters and in chapters. The fee is \$100 and in the case of chapters \$72.50 is retained by the chapter. Many are taking out dual memberships either at headquarters or in a chapter, or in two chapters, and thus keeping in touch with the activities of both groups by receiving all notices and attending events. The additional amount paid is \$1.40.

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S. LEWIS ELMER.

Sing "The Creation" on Guild Sunday.

National A.G.O. Sunday was observed in Santa Rosa, Cal., with a memorable performance of Haydn's "The Creation" by the 200 members of the Sonoma County Chorus, with orchestral accompaniment. Chester Beck, head of the music department of Santa Rosa Junior College and a member of the Redwood Empire Chapter of the Guild, directed the performance

and several other members of the chapter took part. The oratorio was given also on the preceding Friday evening and was repeated April 29.

GORDON DIXON, Dean.

Choir Festival in Wheeling.

The Wheeling, W. Va., Chapter held its fourth annual choir festival Sunday, May 2, at St. Matthew's Episcopal Church. The festival opened music week in the city. The church was filled to capacity. Members of the Guild were heard in a recital of organ music preceding choral evensong. Robert Knox Chapman, Irene Clubleby and Eleanor Bidka played works by Bach, Karg-Elert, Franck, Noble and Vierne. Mrs. Harold Armbrust played the postlude.

Twelve choral groups of the Ohio Valley joined in the service. The combined choirs were heard in five festival anthems which featured antiphonal singing. Descants, free organ accompaniments and brass accompaniments for anthems and hymns were heard. Directing the chancel choir was Robert Knox Chapman, organist and choir-master of St. Matthew's Episcopal Church. Loran Mercer, organist and head of the music department of the Warwood High School, directed the balcony choir and brasses.

ELEANORE BIDKA, Secretary.

Missouri Chapter Meetings.

The monthly meeting of the Missouri Chapter was held April 26 at the Central Presbyterian Church, St. Louis, with Mrs. Doyne C. Neal, organist and choir director of the church, as hostess. After dinner Dr. Frank Hall, minister of Central Church, made a short talk. After the business meeting we went into the church for a program of original compositions by a number of our colleagues. Compositions performed were written by Mrs. Lillian Craig Coffman, Lindsay Lafford, Arthur R. Gerecke, C. Albert Scholin, Gregory P. Cohn, Myron Casner, Casper Theissen, Alfred Lee Booth, Mario Salvador and Martin Stelhorn. The program was enjoyed by a large group.

The monthly meeting March 29 followed a dinner at the Colonial tearoom. After the business meeting we went to the Delmar Baptist Church, where Douglas Schlueter, organist and choir director, was our host. Dr. William H. Barnes, organ architect, gave us a very interesting talk on some phases of organ design.

PAUL FRIESS, Secretary.

Play Bach's "Clavieruebung."

The Akron, Ohio, Chapter held an open meeting at the First United Presbyterian Church April 26. The former dean, Elmer Ende, and Robert Osmun played Bach's "Clavieruebung" (Musical Catechism), bringing the recital, including Mr. Ende's lecture comments, within an hour and a half.

RUTH BOWER, MUSSER,

Registrar.

French Visitor in Miami.

The Miami Chapter held its annual meeting at Trinity Episcopal Church May 3. The recital of the evening was played by Dr. Gustave W. Ronfort, a French organist who is sojourning in Miami. He is the nephew of Widor and a pupil of Saint-Saens and spoke on the ideas of teaching and interpretation of organ music of these two masters.

At the business meeting the following were elected officers for the coming year: Dean, Mrs. Edward G. Longman; sub-dean, Bruce Davis, F.A.G.O.; secretary, Gordon McKesson; treasurer, Mrs. D. Ward White.

ETHEL S. TRACY, Secretary.

News of the American Guild of Organists — Continued

Ann Arbor Presents Excellent Program for Visiting Chapters

Each year the University of Michigan provides a program for the Eastern Michigan Chapter. This year on May 11, along with the Lansing Chapter, Dr. Earl Moore, director of the school of music, in cooperation with Charles Vogan of the faculty and newly-elected sub-dean of Eastern Michigan, arranged an unusual program, in Hill Auditorium. In an organ recital in the afternoon Walter Baker of Philadelphia displayed a mature understanding of the works played with faultless technique, rich registration and warmth of interpretation. Included were the "Fugue a la Gigue," "O God, Have Mercy" and Vivace from Sixth Sonata, Bach; Introduction, Passacaglia and Fugue, Reger; "The Soul of the Lake," Karg-Elert; Scherzetto, Vienne; Berceuse and "Spinning Song," from "Suite Bretonne," Dupré; Toccata from Suite for Organ, Durufé. The resources of the large four-manual instrument were tastefully employed.

The evening program, played by advanced students as one of the student recital series, opened with Purcell's Trumpet Tune and Air by Richard Dunham, trumpeter, with William MacGowan at the organ, and the Toccata in F major, Bach, played by H. Bertram Strickland, president of the A.G.O. student group. Marilyn Mason, already heard professionally in various places, played the Piston, Prelude and Allegro for organ and strings, with Emil Raab, graduate student, conducting. Miss Mason exhibited her mastery of the organ and composition with virile interpretation and complete ease. The university choir of 100 voices, with string orchestra directed by Dr. Raymond Kendall of the faculty, harpsichord, and Kathryn Karch Loew at the organ, did the Bach "Christ lag in Todesbanden." The choir, with organ, celesta, percussion and piano accompaniment, completed the program with excerpts from part 3 of Honegger's, "King David," Dr. Kendall conducting. This unusual work, seldom heard, was breath-taking throughout. Mary Jane Stephens, pianist, on whom the most difficult accompanying fell, played imaginatively and in perfect nuance and phrasing. In both the Bach and Honegger the choir blended well and showed more than the usual "student level" accomplishment. Lorraine Zeeuw Jones at the organ for "King David" was a very good accompanist.

Each of the soloists—Ruth Campbell, Gloria Ganan and Donald Price, with Frances Travis at the celesta and percussion—exhibited admirably the ability of each department.

The attention of the audience was more than intellectual. It was something that gripped the hearers. It was a heavy program to be absorbed, and one that happily completely relaxed its hearers.

The April meeting of the Eastern Michigan Chapter was held at St. Paul's Cathedral in Detroit on the 20th. After dinner at the cathedral house a short business meeting was held. Mrs. Elizabeth Root Murphy was re-elected dean, Charles Vogan sub-dean, the Rev. Don Richardson Frey was re-elected secretary, and Mrs. Helen Boughton, filling an unexpired term, was elected treasurer. Mrs. Mildred Cluass was elected to the executive committee.

Harold Tower of Akron addressed the organists and their ministers, who were their guests, on his experiences in forty years as organist. In a delightfully entertaining way Mr. Tower reviewed many humorous as well as serious incidents in his work, subtly suggesting a wholesome church music program and stressing the part a full-time position has in the life of a parish. He challenged the ministers to place musical activity more nearly on an equal basis with their own.

DON RICHARDSON FREY,
Secretary.

Round Out Season in Louisville.

The Louisville Chapter has finished a most successful season. After the

usual rigors of Lent and Easter it was a delightful surprise to have at the April meeting a showing of the Casavant film "Singing Pipes." The story of the construction of the modern organ, plus a tonal background of organ music, found favor with all.

April 26 the annual choir festival took place. This year the direction was in the capable hands of Donald Winters, head of the choral department of the School of Church Music of the Baptist Seminary. Singers from seventeen churches participated. Calvary Church was filled when the colorful procession of 200 singers and the chapter members made their entrance. Miss Ruth Ewing, organist of the church, played the prelude, the Fantasie in G major by Bach, one of the fellowship test pieces for this year. Jack Edwin Rogers, organist of Christ Church Cathedral, was at the console for the processional hymn.

Mr. Winters blended the various groups into a most responsive choral body and obtained excellent results. The a cappella portions of the program were noteworthy, particularly the "Let Thy Holy Presence," by Tschesnokoff. Kenneth Poole, also of the faculty of the School of Church Music, was the accompanist for the service and gave splendid support. Possibly the most thrilling moment of the festival was in the closing number, "Great and Glorious," by Dickinson, when the singers and organ were augmented by a quartet of trombones.

The offertory, Andante and Allegro from a Handel Sonata, was played by Joseph Marcuccilli, violinist, accompanied by his sister, Miss Mary Louise Marcuccilli, organist of Holy Cross Catholic Church. The liturgical portion of the service was conducted by the Very Rev. Norvell E. Wicker, dean of Christ Church Cathedral; Dr. Joseph A. Rauch, rabbi of Adath Israel Temple, and the Rev. F. Elliott Baker, rector of Calvary Episcopal Church.

The press gave a very favorable review of the evening. Mrs. P. E. Ferguson, who headed the committee, and all taking part deserved the merited praise.

At the last meeting of the season on May 3, the following were elected to guide the destinies of the chapter during the coming months: Dean, Miss Ruth Ewing; sub-dean, Jack E. Rogers; registrar, Miss Florence Ritter; treasurer, Edwin Irely; secretary, Miss Mary Louise Marcuccilli; librarian, Mrs. Emma Cook Davis. Mrs. Frank Ropke and Robert F. Crone and W. MacDowell Horn were elected to the executive committee.

HARRY WILLIAM MYERS,
A.A.G.O., Registrar.

Ruckman District of Columbia Dean.

The District of Columbia Chapter held its monthly meeting May 3 in the chapel of Walter Reed Hospital, with Sub-dean Robert Ruckman presiding. The following officers were elected for the coming year: Robert Ruckman, dean; William Heasley, sub-dean; Marguerite Brice, secretary; John B. Wilson, treasurer; Temple Dunn, registrar; Effie Colamore and Fulton B. Kerr, auditors, and Donald M. Gillette, Stanley Plummer, Gene Stewart and Florence E. Reynolds, executive committee.

April 22 the chapter and the Arts Club of Washington sponsored a concert of contemporary choral music presented by the chancel choir of the National Presbyterian Church under the direction of Theodore Schaefer. The program included Copland's "In the Beginning," Britten's "Rejoice in the Lamb" and Honegger's "Cantique de Paques." Nell Tangeman, mezzo-soprano, who sang the first performances of the Copland opus in both Cambridge and New York, was soloist in the difficult score. Mr. Schaefer's regular soloists—Katherine Hansel, Rachel Koerner, Jacqueline Taylor, George Barritt and John Tompkins—joined Miss Tangeman in passages requiring other solo voices. The choir merited acclaim for fine singing in a far from easy program, reflecting the excellent training and skillful conducting under the leadership of Mr. Schaefer.

This was the second of such programs sponsored jointly by the D. C. Chapter and the Arts Club, and the success of both gives promise that this will become an annual event.

DONALD ENGLE, Registrar.

Redwood Empire Chapter.

The Redwood Empire Chapter re-elected all its present officers at a dinner meeting at the Plaza Hotel in Napa, Cal., May 4. Following the business meeting the members went to St. Mary's Episcopal Church, where

Program for Convention of A.G.O. in St. Louis

Monday, July 5—8 p.m., recital by Arthur B. Jennings at Christ Church Cathedral. 10 p.m., reception at Jefferson Hotel.

Tuesday—9 a.m., official opening of convention. 9:30, conference on church music. 11:30, Fontbonne Glee Club. 3 p.m., Recital by Edward Linzel at Washington University. 4 p.m., tea by Chancellor of Washington University. 8:45, municipal opera.

Wednesday—9 a.m., Guild examinations, Rowland W. Dunham, at St. Peter's Episcopal Church. 11 a.m., Recital by Richard Purvis. 12:30, warden's luncheon. 2:30 p.m. lecture by Dr. Frank Jordan. 8 p.m. organ and orchestra, E. Power Biggs, at Second Baptist Church. 10 p.m., reception at Jefferson Hotel.

Thursday—9:30 a.m., symposium on organ design at St. Michael and St. George Church. 11:30 a.m., test pieces, Dr. Irene Robertson. 2 p.m., program of Jewish music. 3 p.m., tour of city. 8 p.m., Guild service.

Friday—9 a.m., annual business meeting. 11 a.m., recital by Dr. Charles Peaker, 3 p.m., recital by Thomas Webber. 4 p.m., Lecture by Dr. Carl Mueller. 7 p.m., banquet.

Hans Hoerlein played a program illustrating "The Position and Trend of Church Music for Organ." The program was broadcast over station KVON. It included: Toccata in E minor, Pachelbel; "Diferencias," de Cabezon; Fugue in C major, Buxtehude; "Our Father Who Art in Heaven," Bach; Sonatina from "God's Time Is Best," Bach; Modern Preludes on Gregorian Themes: "Cibavit Eos" and "Regina Coeli," Titcomb; "Adoro Te Devote," Edmundson, and "Puer Natus Est," Maekelberghe; "Now Thank We All Our God," Karg-Elert.

Berkshire Chapter Election.

The Berkshire Chapter held its annual meeting for election of officers May 17 with the following results: Dean, Edwin B. Stube; sub-dean and registrar, Margaret R. Martin; secretary, Alberta Zimmerman; treasurer, Kenneth D. Beardsley; membership chairman, Doris B. Whittaker; program chairman, Mrs. Robert G. Barrow; publicity chairman, Mrs. Howard A. Fohrhalt. This meeting was held at First Church of Christ, Scientist, in Pittsfield. After discussion of the slate which the nominating committee had prepared and the choice of an artist for the coming year, the meeting adjourned to the church auditorium, where all present were invited to try the two-manual organ built by M. P. Möller in 1927 and to go on an "exploration tour" of the organ chambers. The rule of the evening was a discussion of each other's new and unusual music. Bruce M. Williams demonstrated the resources of the instrument in playing the following new music of American, English and French schools: Prelude on "Rockingham," Thiman; "Sortie," from "Moments Mystiques," de Monfred, and "Arioso," Sowerby. Miss Alberta Zimmerman, the dean, played Fanfare by Waters and Stanley's "Tune for the Flutes." Miss Rachael Quant played a Prelude on "St. Cross" by Sir Hubert Parry and two movements from the de Monfred Suite. "La Glorification," by de Maleingrau, and a movement from the Erb Sonata were played for us by Louis J. Gehrm.

BRUCE M. WILLIAMS.

Oregon Chapter Elects Officers.

The Oregon Chapter held its annual election May 8. All officers were re-elected, as follows: Dean, Paul Bentley; sub-dean, Meta Holm; secretary, Martha B. Reynolds; treasurer, Frieda Haehlen.

April 10, at the home of Mildred Faith, organist of the First Unitarian Church, a study was made of many types of electronic organs. Rouen Faith, who lately made a special trip to Eastern factories, presented comparisons. Mildred Faith played a program on the residence Hammond.

During music week three visiting organists from Oregon colleges were presented in noon recitals at the First Presbyterian Church—Josef Schnelker, Franklin Mitchell and Donald W. Alton.

For the meeting May 8 the Guild were guests of James Strachan, organist of Trinity Episcopal Church, Portland, and the evening was profitably spent inspecting the new three-manual Möller, being installed.

MARTHA B. REYNOLDS, Secretary.

Rochester Chapter.

The Rochester Chapter held its sixth meeting of the current season April 27 in the First Baptist Church. Dr. J. Elmore Jones was re-elected dean and will be assisted by the following officers: Sub-dean, Philip G. Kreckel; corresponding secretary, Nelson B. Carter; registrar, James H. Richmond; treasurer, Mrs. Margaret C. Morrow; librarian, David Berger; auditors, George S. Babcock and S. Wilson Davidson; chaplain, Dr. Harold Nicely; members of executive committee, Catherine Gleason, Ruth Sullivan and Anna Friess.

Reference was made to the third recital in the series sponsored by the chapter, played recently by Harriet Slack Richardson on the Aeolian-Skinner organ in Strong Auditorium, University of Rochester.

After dealing with other business matters

the meeting was turned over to Mrs. Alice Wysard Weller, who spoke briefly on her early experiences as organist of the First Baptist Church and on the Roosevelt organ, which is thought to be unique in this vicinity in the possession of reeds by Cavaille-Coll. Several Guild members, including Philip G. Kreckel, J. Elmore Jones and Charles E. Sergisson, then played a number of compositions to display the resources of the instrument.

The meeting concluded with the serving of refreshments in the church hall by Mrs. J. E. Goss, organist of the First Baptist Church, assisted by Mrs. J. Elmore Jones and other Guild members.

JAMES H. RICHMOND, Registrar.

Music Institute in Atlanta.

The Georgia Chapter is holding its second church music institute June 7 to 11 at the Druid Hills Presbyterian Church, Atlanta. The chapter again will have Dr. Oliver S. Beltz to conduct the institute. It will be a week of stimulating association with fellow church musicians and kindred spirits. Classes in service playing and planning, choir repertory, hymnology and oratorio will be conducted by Dr. David McK. Williams, Dr. Oliver S. Beltz and Miss Grace Leeds Darnell. R. Deane Shure of the Mount Vernon Place Methodist Church, Washington, will teach multiple choirs. Mrs. Victor Clark is chairman of the institute.

EMILIE PARMALEE SPIVEY.

Central Iowa Chapter.

The May meeting of Central Iowa Chapter was held at Central College, Pella. After dinner at the college the annual business meeting was held and election results were announced as follows: Dean, Dudley Warner Fitch; sub-dean, F. Donald Miller; secretary, Pearl Rice Capps; treasurer, Frances Shaw. Elected to the executive board were Gordon Farnell, Frank Jordan and Mrs. McElderry.

After the meeting, a concert was given in Dowstrat Chapel of the college, with Gordon Farnell as soloist, assisted by Evelyn Brunsting, organist; Marian Morrow, trumpeter, and Leonora van Dellen, pianist. Compositions ran from Purcell to Flor Peeters. Many were able to make the trip from Des Moines and other towns in time to see the tulips being made ready for the tulip festival held the following week.

Members were told of plans for recitals and a Guild service in connection with the installation of the new Aeolian-Skinner at Grinnell College this fall. G. Donald Harrison will be the speaker on that occasion. Arrangements are being made by Hoyle Carpenter of Grinnell.

C. W.

Enjoy Program at Berea, Ohio.

A large group of the Northern Ohio Chapter journeyed to Berea April 12 for dinner at the Methodist Children's Home and a program at Baldwin-Wallace Conservatory, arranged by Director Baltz. With the chamber music hall filled to capacity, the program opened with the Prelude and Fugue in F minor, Bach; Fantaisie in C major, Franck, and the Fugue from the Pastoral Sonata, Rheinberger, played by Foster Hotchkiss, Roger Cole and Eleanor Allen, organ students at the conservatory. Suite No. 7 in G minor by Handel was played by Mrs. Manette Marble Baltz, harpsichordist. One of the highlights of the evening was the playing of the Handel Sonata in C major for viola da gamba and cembalo concertato by Mrs. Baltz and Frank H. Grant of Western Reserve University. Closing the program with a fine flourish was the Schubert Trio in E flat, played by the faculty trio—George Poinar, violin, Esther Pierce, cello, and John Wolaver, piano. It was a rare treat to attend a recital wherein any one of the numbers was well worth the out-of-town trip.

EDWIN D. ANDERSON, Secretary.

Monmouth, N. J., Chapter.

The Monmouth Chapter held its April meeting April 12 in the Methodist Church of Freehold, N. J., as guests of Mrs. Ruth Ellor, organist and choir director. Members were asked to bring contemporary organ prelude music and to tell something of the composers. The numbers played were: Sonatina in A minor, Karg-Elert, and "Credo in Unum Deum," Titcomb, played by James Scull; Communion, Purvis, played by Thelma Mount; Prelude on the Theme "Bach," played by Arthur Reines, and "The Woman of Bethany," Weinberger, played by Helen Antonides. On May 10 the chapter met at St. Paul's Methodist Church, Ocean Grove. Thelma Mount, A.A.G.O., directed and accompanied the Manasquan Women's Chorus in Pergolesi's "Stabat Mater."

At the business meeting Helen Antonides was elected dean, Virginia Garvin sub-dean, Arthur Reines treasurer, Mary Foster registrar and Lilyan B. Connelly, secretary.

MARY B. FOSTER, Registrar.

Pennsylvania Chapter.

The Pennsylvania Chapter held a dinner meeting May 4 at St. Anne's Church, Willow Grove, after which John Buterbaugh of M. P. Möller, Inc., spoke most interestingly on organ console action, demonstrating with working models. This was followed by the playing of new recordings made by Claire Coci and Walter Baker and some recordings by St. Peter's choir.

ELIZABETH M. WOLFE.

News of the A.G.O.—Continued

Activities in St. Joseph Valley.

The April meeting of the St. Joseph Valley Chapter of the Guild was held at the First Baptist Church of LaPorte, Ind., April 25, with Miss Florence Andrews and Miss Ruth Hootman in charge of the program.

On May 2 the annual choir festival was held at Grace Methodist Church, South Bend. A chorus of 150 voices, representing nineteen churches was under the direction of Miss Helen Christman, Miss Barbara Kantzer, Mrs. Alta Lentz and Miss Virginia Goebel. Mrs. Wallace Bodine and Mrs. Hugh Van Skyhawk were the accompanists.

The last meeting of the 1947-48 season took place May 11 in the First Christian Church, South Bend. Dinner was followed by the election of officers. Albert Schnaible was elected dean, Miss Margaret Hinkle sub-dean, Mrs. Marjorie Mitchell secretary, Miss Ella Stanz treasurer and Mrs. Dorris Perrin registrar. The Guild was delighted with an hour's program sung by the Eton Choir of the First Methodist Church. The choir consists of thirty-five children between the ages of 7 and 11 under the direction of Leslie Whitcomb.

This chapter has just completed its second year. We now have a membership of seventy-five and the organization has been very active. The efforts of the retiring dean, Mrs. John H. Buzby, and Miss Ruth Grove, retiring sub-dean, have been responsible to a large extent for the growth and success of the chapter.

W. FRANKLIN SHAW,
Registrar.

Student Group at Bridgewater, Va.

Under the direction of Miss Ruth E. Weybright, assistant professor of organ, piano and theory at Bridgewater College, Bridgewater, Va., a Guild student group has been organized there. The group is a branch of the Augusta County Chapter.

Officers for the year are Barbara Dove, president; Carl Shull, vice-president; Aleene Wright, secretary, and Eva Lee White, treasurer.

ALEENE WRIGHT, Secretary.

Choir Festival in Binghamton.

The Binghamton, N. Y., Chapter sponsored a choir festival at the Chenango Street Methodist Church May 16. Miss Alma Mae Parce played the prelude, Allegro from Eleventh Sonata, Rheinberger, and the offertory, Cantilena from the same sonata. The junior choir sang "Jesus, Blest Redeemer," Grieg; "O Saviour Sweet," Bach, and "Prayer" from "Hänsel and Gretel," Humperdinck. The youth choir sang "Worship," Shaw; "I Walked Today Where Jesus Walked," O'Hara, and "God Be with Thee," Grazioli. The girls' St. Cecilia Choir from the Chenango Street Methodist Church sang "The Lord's Prayer," Malotte. Donald Hoffman, boy soprano at the Ogdens Methodist Church, accompanied by Vernon Christman, sang "Meditation," Bach-Gounod. Miss Elouise Heffelfinger played the accompaniments for the choir and the postlude, "Festival March," Tellman.

The Rev. Joseph H. Smith gave a short message to the nine junior choirs and five youth choirs. Despite stormy weather the church was filled to capacity.

ELLOUISE HEFFELFINGER,
Secretary.

Interesting Meeting in La Crosse.

The La Crosse, Wis., Chapter held its last meeting of the season May 16. The music and subjects to be studied next year were discussed and a plan was suggested by which a historical study could be made of organ music and composers.

Election of officers resulted in the following: Mrs. C. B. Burgess, dean; Sister M. Karen, secretary-treasurer.

Sister M. Karen gave the last in her series of discussions on organ registration, dealing at this time with the "Reed Tone Stops" and the "Percussion Stops." She pointed out their peculiar quality of tone and how they are best used in combinations with other stops. Miss Rita Breuer gave a beautiful rendition of Bach's G minor Fugue. Sister M. Lucilda demonstrated the reed stops in Rogers' Arioso and played the Chime Preludes Numbers 3 and 4 by Dudley Peele and two postludes based on themes taken from "Now Raise Your Joyful Voices," by Koenen, and "O Glorious Easter Vision," by Tapert. The members particularly enjoyed the two original postludes and found the analysis of the harmonic structure very interesting.

At the second meeting of the season the La Crosse Chapter heard the first in a series of four discussions on organ registration by Sister M. Karen. She outlined organ registration in general, subdividing the stops into speaking and mechanical stops, and again classifying them according to tone quality.

The diapason tone was discussed in detail. The discussion was followed by several organ numbers, including the Prelude in G, by Bach, played by Miss Rita Breuer, illustrating the diapason tone. It was played again with the registration ordinarily used in Bach numbers to show that the diapason tone necessarily requires other foundation stops to give it richness of tone and solidity. Miss Breuer also played the Finale from the First Sonata by Bach. Of three numbers played by Joseph Kranzfelder the Fughetta by Diebold was the most interesting. He played the same selection using varied registration to contrast the theme with the harmonic background.

At the February meeting Sister M. Karen gave the second talk on organ registration, dealing with flute tone stops. Mrs. C. B. Burgess played a beautiful number illustrating the use of flute stops—"Offertoire," by Benoist. With a contrasting string tone in one section the flute quality was predominant. Thomas Schaeffle played "Stabat Mater," by Kreckel, using all flute stops, and "Panis Angelicus," Franck-Treharne, with solo flute stops.

SISTER M. ANTONICE, Secretary.

Music of Jewish Service Held.

One of the most interesting meetings of the year, and certainly the most unusual, was held by the Indiana Chapter at the Indianapolis Hebrew Congregation May 11. The quartet of the synagogue presented a program of Jewish liturgical music with explanatory remarks by Rabbi Maurice Goldblatt, who gave a concise and instructive talk on the ritual of the synagogue. The quartet began with a setting by Weaver of Psalm XCII. As Rabbi Goldblatt introduced the responses, the quartet sang two by Jacob—"Praise to the Lord" (Borchu), and "Hear, O Israel" (Schma). Then followed "Who is Like unto Thee" (Michomocho) by Grimm and "Ye Shall Keep the Sabbath" (V'shemera) by Rogers. A beautiful setting by Binder of "May the Words of My Mouth" and Rogers' "We Bow the Head in Reverence" (Va'nachu) concluded the group of prayer-book responses. Rabbi Goldblatt translated three responses from the holiday services. These, sung by the quartet, were: "Lift Up Your Heads" (Seu Sheirim) and the lovely prayer beginning "It is a tree of life . . . and all its paths are peace" (Etz Chayim), both by Federlein, and "May the Lord Bless You and Keep You," by Grimm. The program closed with "Master of the Universe" (Adom Olom) to a setting by Warren. Members of the quartet were: Georgia Paden, soprano; Mary Barton, contralto; Farrell Scott, tenor and director, and Gene Oakes, bass. Dorothy Scott was the organist. The chapter is grateful to Mrs. Scott as program chairman for being responsible for an evening not only of beautiful music but of educational value.

Refreshments were served in the vestry room afterward to members of the Guild and their guests.

Election of officers resulted as follows: Dean, Paul R. Matthews; sub-dean, Dale W. Young, Mus.B.; secretary, Susan Shedd Hemingway, A.A.G.O.; treasurer, Erwin W. Muhlenbruch; registrar, Dorothy A. Brown; librarian, Mrs. Frank T. Edenharter; auditors, Hazel Thompson and Fredrick Weber; members of the executive committee for a term of three years, Ellen B. English, Theodore Hunt, F.A.G.O., and Helen Shephard.

SUSAN SHEDD HEMINGWAY,
A.A.G.O., Secretary.

Mrs. Schweitzer Niagara Dean.

Members of the Niagara Falls Chapter met at the home of the dean, J. Earl McCormick, and Mrs. McCormick for election of officers. Mrs. McCormick and Mrs. Florence T. Smith composed the nominating committee. The following officers were elected for the ensuing year: Dean, Mrs. Elmore Schweitzer; sub-dean, Elsa Vorwerk; treasurer, Mrs. Florence T. Smith; secretary, Miss Patricia Gerber. Harold Spencer was elected a director for two years to fill the unexpired term of Mrs. Schweitzer and J. Earl McCormick for a three-year term. Also on the board of directors is H. Proctor Martin, whose term of office expires next year.

The Guild's annual dinner will be held June 8 at Barbary Lodge, Niagara-on-the-Lake, Ont., and Mrs. Rosamond Abate is chairman of the committee arranging the program.

MRS. J. EARL MCCORMICK, Secretary.

Election Held in Peoria.

The slate of officers elected at the April 28 meeting of the Peoria Chapter is made up of both continuing and new officials. Held over to serve next year were D. Deane Hutchison, dean; Harold Harsch, treasurer, and Mary Deyo, registrar. Starting their terms of office will be Mrs. Edward Wilcox, secretary; Mrs. Thelma J. Royce, assistant treasurer, and Glenn M. Belcke, sub-dean.

Paul Swarm, organist and choirmaster at the First Baptist Church in Decatur, gave a recital May 5, at the First Federated Church in Peoria before a sizable audience. He played a program calculated to appeal to many tastes, ranging from Bach to E. S. Barnes. Interesting program comments presented in an engaging manner before each number added a touch of informality to the program. Mr. Swarm opened with the dramatic Fantasia in G minor and "O Lord, Have Mercy," Bach. A portion of the Chorale in E major and the complete Chorale in A minor by Franck made up the next group.

After intermission Mr. Swarm returned for a group of five modern pieces. The first was an unusually beautiful service prelude, "Christ Redeemed," by J. S. Matthews. "Hosannah" and "The Last Supper" from Weinberger's "Bible Poems" were miniature tone poems. The program closed with Barnes' familiar "Chanson" and an improvisation in festive postludial style by Mr. Swarm.

MARY DEYO, Registrar.

Mrs. Peterson Washington Dean.

Election of officers was held on the evening of May 10, when the Washington Chapter met in the new home of Oddvar Winther, overlooking the Lake Washington floating bridge. Mrs. Lois Hall Peterson was elected dean, Catherine M. Adams sub-dean, Mrs. Bessie Rasmussen treasurer and J. S. Ingham secretary. Executive committee members elected are: Mrs. Mildred Wassberg, Fred Root and Walter A. Eichinger.

Claire Coci was presented in a recital April 17 at the University Methodist Temple. An enthusiastic audience of about 350 was present.

JEAN KILGORE, Secretary.

Hears Recitals; Elects Officers.

The North Carolina Chapter presented Dr. David Stanley Alkins, organist-choirmaster of Christ Church, Raleigh, in a Bach recital Sunday, May 2. Mrs. Catherine Ritchey Miller, assistant at Christ Church, was presented by the chapter in a recital at Christ Church May 7. Both recitals were in observance of national music week.

After Mrs. Miller's recital the chapter met in the parish-house and elected the following officers for 1948-49: Dean, Catherine Ritchey Miller; sub-dean, Mrs. J. Fielding Reed; secretary-treasurer, Mrs. Peggy Jones Corby; corresponding secretary, Mrs. C. M. Asbill; chaplain, the Rev. Ray Holder. Russell Broughton, F.A.G.O., of St. Mary's College was elected official delegate to the convention in St. Louis.

DAVID S. ALKINS, Dean.

Junior Choirs the Subject.

The Lancaster Chapter held its monthly meeting May 10 in the First Church of God, with Dean McConnell presiding. Mr. McConnell announced the following appointments: John Lively as sub-dean to replace Gordon Young, Mrs. Florence Garber as secretary to replace Mr. Lively and Pat Coward as publicity chairman to replace Mrs. Gordon Young.

The discussion for the evening on "Junior Choir Procedure" was well conducted by Miss Margaret Lantz, who started it with the singing of a three-part anthem by a group of eight girls from the junior choir of Advent Lutheran Church in Lancaster. A survey then made by Miss Lantz revealed that approximately half of those in attendance had junior choirs. Those having junior choirs were then asked to give their views on time for rehearsals, length of rehearsal, importance of attendance, when the junior choir should sing and choir discipline.

DALE L. HERSHEY, Registrar.

Suffolk Branch as Guests.

Members of the Suffolk Branch of the Long Island Chapter were guests of Mrs. Edith Guldi Platt at her home in Southampton May 11. A musical program had been arranged by Mrs. Platt as follows: Gavotte, "Mignon," Thomas; Cradle Song, Gretcheni-noff, and "Chanson," Unknown (Cyril Winnie); Excerpt from "Scheherazade," Rimsky-Korsakoff (Dorothy Wolfe Smith, piano, and Edith Guldi Platt, organ); Third Sonata, Guilman (Leon Terry); Symphonic Piece, "Romance" and Scherzo, Clokey (Mrs. Smith and Mrs. Platt); Toccata, "Suite Gothique," Boellmann (Edith Guldi Platt).

This was followed by the election of officers of the Suffolk Branch which resulted as follows: Regent, Ernest A. Andrews; treasurer, Mrs. James T. Barnett; secretary, Mrs. Albert Ralph. Gustave Dörning gave a brief sketch of nominees on the national ballot of the A.G.O. for 1948. Mrs. Platt then called on Mr. Andrews to explain the purposes and activities of the Guild and how to organize a new branch. After this several guests indicated a desire to organize and belong to a new branch and elected officers as follows: Regent, Mrs. Edith Guldi Platt, Southampton; treasurer, Leon Terry, Southampton; secretary, Robert P. Mulford, East Hampton.

An application for permission to organize the new branch with the required number of members is being mailed at headquarters.

Refreshments were served by Mrs. Platt. MILDRED H. RALPH, Secretary.

Chesapeake Chapter Recitals.

The Chesapeake Chapter presented Helen Howell in recital April 27 at the Brown Memorial Presbyterian Church, Baltimore. The audience of 350 persons, which far exceeded the membership of the chapter, showed how much interest can be stimulated in Guild activities by opening the meetings to the public.

Miss Howell is a graduate of the Peabody Conservatory and director of music at St. Paul's Episcopal Church, Lynchburg, Va. The recital demonstrated her ability to develop a substantial program, with exciting contrasts, and to perform the music convincingly. She played the following numbers: "Psalm XIX," Marcello; Two Chorale Preludes, Bach; "Rondo à la Gigue," J. C. Bach; Sinfonia, "We Thank Thee, God," Bach; Chorale in B minor, Franck; "Variations sur Un Noël," Dupré; Allegretto and Diver-timento, Whittlock; "Paysage Euskarienne," Bonnal; Toccata, Jongen.

The relatively unfamiliar pieces by Whit-

lock, Bonnal and Jongen proved to be very effective writing for the organ and enriched a program already alive with music of unquestioned caliber.

The April meeting of the Chesapeake Chapter was held at the First Presbyterian Church, Baltimore. A short business meeting preceded a recital in Reid Memorial Chapel, played by Samuel T. Morris, organist of St. Martin's Catholic Church. Mr. Morris used the resources of the baroque-type Möller in such a way as to create a most favorable impression with his excellent playing. The program, from the works of Bach and his predecessors, was chosen with enough care to place emphasis on contrasting styles.

The program in its entirety is as follows: "Diferencias Sobre El Canto del Caballero," Cabezon; Elevation (Tierce en Taille), Couperin; "Vom Himmel hoch," Pachelbel; "Noel Grand Jeu et Duo," d'Aquin; Four Chorale Preludes, Vivace from Sonata 6 and Concerto No. 1, Bach.

Election in Central Ohio.

The Central Ohio Chapter held its annual banquet at the Y.W.C.A. in Columbus May 10. The speaker of the evening was Dr. Carroll Lewis, superintendent of White Cross Hospital, who is an ordained minister.

The following were elected to serve as officers of the chapter for next year: Dean, Wilbur C. Held, F.A.G.O.; sub-dean, Norman Broadway; secretary, Mabel A. Poppleton, Mus. B.; registrar, Marie Ealy; treasurer, Mrs. Walter Reeves; executive committee, Mrs. A. C. Eide, A. M. Sebastian and M. Emmet Wilson, A.A.G.O.

Jointly with the Woman's Music Club the chapter presented Mrs. Clyde Moore in recital May 23 at the Glenwood Methodist Church. Mrs. Moore was assisted by the Women's Music Club Choral Society, Mrs. Charles Walton directing and Mrs. Roscoe Eckelberry acting as accompanist. Mrs. Moore played: Prelude and Fugue in C minor, Bach; Sonata I, Mendelssohn; Cathedral Prelude, Clokey; Springtime Sketch, Beebe; Toccata, Richard Keys Biggs.

The Central Ohio Chapter met at Trinity Episcopal Church in Columbus April 19. After a business meeting the following program was given by members of the chapter: "Sonata da Chiesa," Andriessen (Henri Shaw); Larghetto from Fourth Violin Sonata, Handel-Klein; Prelude on an Ancient Welsh Tune, Noble, and Postlude on the Tune "Hanover," Cuthbert Harris (Louise Hedrick); "De Profundis," Read; "Eclogue," DeLamar, and Two Miniatures, Peeters (Dorothy L. West); "Woman of Bethany," Weinberger, and Improvisation on "Cibavit Eos," Titcomb (Mary S. Huffman). Choral numbers were: "Fairest Lord Jesus," Samuel T. Burkhard; "Hear My Cry, Oh God," Edward G. Mead, and "Jubilate Deo," Sowerby.

A list of recent publications of interest to church musicians, prepared by the new publications committee, was available to each one present.

Refreshments were served. Robert Schmidt, organist at Trinity, was host for the evening. MABEL A. POPPLETON, Secretary.

Alabama Chapter.

The Alabama Chapter's April meeting was held in the parlors of the Church of the Advent at Chattanooga on the morning of the 14th. Business included plans for the chapter's participation in the celebration of music week, beginning with a hymn festival which took place on the afternoon of May 2 at the First Methodist Church and continuing through the week with a series of noonday recitals on the Austin organ at the Church of the Advent, played by the following organists: Herbert Grieb, Sam Owens, LaVerne Brown, Elizabeth Gussen and Minnie McN. Carr. The program presented at this meeting was a talk by Herbert Grieb, organist of the church, from the console of the organ, with illustrations, on the art of "Accompanying and Registration."

Congratulations are being extended the chaplain of the chapter, the Rev. Edward Vandiver Ramage, on the occasion of his marriage April 20 to Miss Katherine Morrow Watters at the First Presbyterian Church, of which he is pastor.

LAURA JACKSON DAVIDS.

Music Week in Reading.

The Reading, Pa., Chapter presented its annual music week recital in the Schwarzwald Union Church Sunday afternoon, May 9. Mrs. Rachel Marks Large, organist and director of music of the church, was in charge of the program. The choir and male chorus sang four anthems. Members who participated and the compositions they played were: "Scherzo Symphonic," Debat-Ponsan (Miss Mildred I. Schnable of St. James' Reformed Church); Grand Chorus, Guilman, and Caprice, H. A. Matthews (Miss Elizabeth H. Fidler, Second Reformed Church); "Song of the Lonely Njeri," Saxton, and Festal March, James (W. Richard Wagner, Universalist Church of Our Father).

The annual chapter election followed the recital. Officers elected to serve for the next year are: Dean, Bernard E. Leight-heiser; sub-dean, Norman A. Heister; secretary, Richard I. Miller; registrar, Martha R. Kamm; treasurer, Margaret M. Straub; executive committee members, Earl W. Rollman, Marguerite A. Scheifele and George D. Haage.

The city of Reading is celebrating its 200th anniversary this year and the chapter members and their choirs will combine with other Reading choral groups to present a concert Aug. 29 at the Reading Fair Grounds.

News of the A. G. O.—Continued

Programs in Central California.

The Central California Chapter presented four of its members May 2 in the annual recital in observance of national music week. They were assisted by the Women's A Cappella Choir of the College of the Pacific, under the direction of Arthur J. Holton. Heard in recital were Fred Tulan, organist of radio stations KGDM and FM and an associate organist of St. Mary's Catholic Church in Stockton; Donald Smith of Reedley, organist of the Stockton Church of the Nazarene; Wilhelmina Welch, choir director of the American Lutheran Church of Lodi, and Melvin West, organist of the Seventh-Day Adventist Church of Lodi.

The final meeting of the season was held May 14 in the parlor of the First Congregational Church of Stockton. The topic of the meeting was "What Is Good Church Music?" Professor Allan Bacon, A.A.G.O., of the College of the Pacific, gave the organist's viewpoint and the Rev. George Foster Pratt of St. John's Episcopal Church the minister's. The meeting was then opened to the thirty members and friends of the Guild for discussion. Three things discussed at length were "What Is a Gospel Song, Should It Be Used, How and When?", "What Is Secular Music, Should It Be Used, How and When?" and "Does Authority in Church Music Come from the Minister, Congregation or Organist?" The moderator of the discussion was Dr. Clair C. Olson of the College of the Pacific. Many diversified opinions from members of fifteen churches were offered. A short business session followed and a picnic at Lodi Lake was planned.

The new dean for the year starting July 1 is William F. Meeske, who has been recently elected president of the Lodi Concert Association. Re-elected were Mrs. Peter Verkuyl, sub-dean, and E. C. Brommer, secretary-treasurer.

On the evening of April 5 members of the chapter convened in the organ loft of St. Mary's Catholic Church, Stockton. The feature of the meeting was a demonstration of the new Möller organ. There are eleven ranks of pipes, playable from a two-manual stop-knob console. The organ was installed by Leo G. Schoenstein of San Francisco.

FRED TULAN, Publicity Chairman.

Southern Ohio Service.

The annual service of the Southern Ohio Chapter was held in Christ Episcopal Church, Cincinnati, Sunday, May 16. A beautiful program was arranged and directed by Parvin Titus, F.A.G.O., organist and choirmaster of the church and a past dean of the chapter. The service was intoned by the Rev. Nelson Burroughs, D.D., rector of Christ Church, who also extended greetings to the members of the A.G.O.

Miss Rita Avram, assistant organist, opened the service with two Bach chorale preludes—"Come, God, Holy Ghost" and "O Lamb of God, Most Holy." The major part of the program consisted of the Requiem by Faure, given by the soloists and the fifty-voice mixed choir of Christ Church. Assisting in this number was Miss Marian Quintile, harpist of the Cincinnati Symphony Orchestra. As a postlude Mr. Titus played "Komm, heiliger Geist, Herr Gott," by Bach.

HELEN M. SMITH, A.A.G.O., Registrar.

Pittsburgh Guild Events.

Many members of the Western Pennsylvania Chapter drove to Washington, Pa., April 27 for an organ-choral program at the Second Presbyterian Church. Edward Johe, minister of music, had an inspiring service planned. The chapel and chancel choirs featured choral music suitable for volunteer choirs, including numbers by Wennerberg, Christiansen, Purcell, Malin, Luvaas, Clokey and Edwards. The Wheeling Chapter joined us for the evening and the dean, Robert Knox Chapman, played for us: "Come, Saviour," Bach; Fugue in A minor, Bach-Noble; "Legend," Noble; "Carillon," Vierne. Mr. Johe played: Prelude in B minor, Bach; "Lord Jesus Christ," DeLamarter, and "Voices of the Night," Karg-Elert. A dinner at the church preceded the program.

May 8 Charles Vogan, professor of organ at the University of Michigan, played the recital at Carnegie Music Hall, Oakland. With Dr. Bidwell's assistance in the arrangements, the Pittsburgh Chapter attended the recital as a body. The following program was enjoyed: Trumpet Voluntary, Clarke; Gavotte, Wesley; Prelude and Fugue in A minor, Bach; "Musical Clock," Haydn; Fantasy in A major, Franck; Toccata in B minor, Reger; "Twilight at Fiesole," Bingham; Introduction and Fugue, "Ad Nos," List.

ESTELLE A. GRAY, Registrar.

Hymn Festival in Charlotte, N. C.

A hymn festival in which a choir representing churches of Mecklenburg County participated was held Sunday, April 25, at the First Methodist Church, Charlotte, N. C., under the sponsorship of the Charlotte Chapter. It was conducted by Alec Buckingham Simson, professor of music at Oglethorpe University, Atlanta. Dr. Herbert Spauld, minister of the Moravian Church, presided. Four organists, members of the Guild, assisted. John D. Morrison, of St. Martin's Episcopal Church, played as preludes the Chorale Improvisation on "Now Thank We All Our God," Karg-Elert, and Chorale

Prelude on "St. Catherine," McKinley. Mrs. Lauretta Bombara Short, of the Myers Park Baptist Church, accompanied the hymns. Warren P. Babcock, organist and director at the First Associate Reformed Presbyterian Church, played as the offertory "If Thou but Suffer God to Guide Thee," Karg-Elert. Miss Judith Autry, organist of Pritchard Memorial Baptist Church, played as the postlude "In Thee Is Joy," Bach.

Hymns of all nations were selected for the choirs, a massed junior choir and the congregation.

LAURETTA BOMBARA SHORT, Registrar.

Williamsport, Pa., Election.

A meeting of the Williamsport Chapter was held at St. Mark's Lutheran parish-house May 2, Gordon Breary presiding. Instructive and interesting "movie" films were shown, entitled "Singing Pipes" and "Listen to the Prairies," and a business meeting followed.

Officers elected for the next season are: Frederick A. Snell, dean; Wilbert Forse, sub-dean; John K. Zorian, secretary, and Mrs. Woods M. Nicely, treasurer. Gordon Breary and Harry Williamson were elected to the executive board.

On May 4 the chapter presented the third in this season's series of recitals by nationally known recitalists. Dr. Rollo F. Maitland of Philadelphia was the artist and a well-balanced and interesting program was heard by an enthusiastic audience. In point of technical skill, clever registration and artistic presentation we have heard none better.

Metropolitan New Jersey.

The Metropolitan New Jersey Chapter had a very interesting meeting May 3 at the Central Presbyterian Church in Summit, N. J. The meeting was devoted to a discussion of the problems of organists and directors of music. Though the problems were not all solved at this time, a healthy discussion brought to light new ideas. After this discussion, the report of the nominating committee was read and approved.

On May 8 the chapter sponsored student auditions with Dr. Rollo Maitland as auditor. The auditions were held at the North Reformed Church in Newark. A dinner in honor of Dr. Maitland was served the same evening at the Anglairs restaurant in East Orange. Dr. Maitland made an inspiring address on "Music and Its Relation to Life," in which he stressed that we must learn to live through music. Mr. Smith, editor of New Jersey Music, spoke briefly on the musical interests flourishing in New Jersey.

HELEN C. ROCKEFELLER, Registrar.

Alamo Chapter Season Closes.

The Alamo Chapter, San Antonio, Tex., closed its musical programs of the season with the presentation of Claire Coci in a recital on the new Aeolian-Skinner organ at Temple Beth-El. Miss Coci and members of the Guild and their families were entertained at the Edwin Jones estate with a party long to be remembered.

At the May meeting of the Alamo Chapter the following officers were elected: Dean, Miss Mary Beth Newborn; sub-dean, Eric Harker; registrar, Miss Joyce Chamberlain; treasurer, Lee Norrell; secretary, Mrs. Kathryn Ball Rush; parliamentarian, Miss Marguerite Richter; auditors, Dean Redburn and Robert Reed; chaplain, Dr. Floyd Bash.

Miss Helen Bates, A.A.G.O., gave a talk on requirements for membership in the A.G.O. The meeting and program were followed by the closing party of the year.

Clergy Oklahoma City Guests.

Members of the Oklahoma City Chapter entertained their clergy at St. Paul's Episcopal Church April 12. Dinner and an informal hour were followed by an organ recital. Members who presented the program were Mrs. J. S. Frank, Robert Swan and Bob Whitley. Dubert Dennis, the dean, served as toastmaster for the evening.

The Oklahoma City Chapter met at the home of Mrs. Charles Richards May 3 for a dinner. Officers for the forthcoming year were elected. Plans for the annual organ recital were discussed. A picnic June 7 was announced for the next meeting.

MARTHA L. WALKER.

Massachusetts Chapter.

The 217th organ recital was played at the Baptist Church, Newton Center, May 26. This was in the form of a demonstration of the Wurlitzer Orgatron. Earl Weidner, A.A.G.O., played and Edgar M. Randle, tenor, sang.

The annual meeting of the chapter was held May 10 at the Wellesley Congregational Church. Following a business meeting election of officers took place. Dr. J. Burford Parry, pastor of the church, gave an illustrated talk on "Pre and Post War England." The slides showed churches and historical places before and after the blitz. A social hour concluded the evening.

MARJORIE FAY JOHNSON, Secretary.

Meeting of Ithaca Chapter.

The April meeting of the Ithaca Chapter was held April 26. After dinner at the Victoria the group adjourned to the Unitarian Church. The business meeting, called to order by the dean, Dr. C. H. Rawski, included discussion of a membership drive, organiza-

tion of a student group, recitals by prominent organists and fees paid to organists for weddings. The rest of the meeting was devoted to American contemporary organ compositions by Jenny Lou Mieras. Miss Mieras discussed and played compositions by Maekelberghe, Copland, Bingham, Piston, Bennett and Sowerby.

J. L. MIERAS, Secretary.

Riverside-San Bernardino Chapter.

All Saints' Episcopal parish-house, Riverside, Cal., was the meeting-place April 19 of the Riverside-San Bernardino Counties Chapter. After dinner the choir of the church, directed by Barton Bachmann from the console, sang a Guild service.

The following officers were elected to serve for 1948-49: Dean, H. P. Hannum; sub-dean, Mrs. T. R. Wood; secretary, Miss Edna Farnsworth; treasurer, Milton Sherwood; registrar, Barton Bachmann.

MARJORIE P. PERKINS, Secretary.

Biggs Plays in Binghamton.

The Binghamton Chapter sponsored a recital by E. Power Biggs at the West Presbyterian Church in Binghamton April 19. Mr. Biggs played the following numbers to a capacity audience: Concerto No. 2, in B flat, Handel; Suite for a Musical Clock, Haydn; Fantasia and Fugue in G minor, Bach; "Sheep May Safely Graze," Bach; Variations on a Noel, Dupré; "Three Noels with Variations," d'Aquin; Sonata on the Ninety-fourth Psalm, Reubke.

Following the recital a reception was held in the church parlor to give Guild members and guests an opportunity to meet Mr. Biggs.

Recital by Johe in Wheeling.

The Wheeling, W. Va., Chapter held its monthly meeting April 20. Edward H. Johe, organist and choirmaster of the Second Presbyterian Church, Washington, Pa., was guest recitalist. Mr. Johe presided at the console of the organ at Zion Lutheran Church. The following was presented: Prelude in B minor, Bach; Concerto No. 6, Handel; Andante Sostenuto from Gothic Symphony, Widor; First Sonata, Guilmant; "Lord Jesus Christ, with Us Abide," DeLamarter; "Voices of the Night," Karg-Elert; Three Pieces, Whitlock; Ballade, Clokey, and "Cortege and Fanfare," Edmundson.

ELEANORE BIDKA, Secretary.

Mrs. Hannah Re-Elected Dean.

Mrs. Jack Hannah was re-elected dean of the Sherman-Denison Chapter at a meeting May 3 in the parish-house of St. Stephen's Episcopal Church, Sherman, Tex.

The Sherman-Denison, Tex., Chapter presented Miss Myra Jo Preston in a recital at the First Baptist Church May 10. She was assisted by Eugene McGlothlin, flutist. This marked the closing event for the Guild until October.

Officers elected at the annual business meeting in May are: Dean, Mrs. Jack Hannah; sub-dean, Mrs. Frank Spindle; registrar, Miss Myra Jo Preston; secretary, Mrs. Raymond Judd; librarian, Mrs. S. V. Earnest; treasurer, Miss Jane Patton.

New Hampshire Chapter.

An enjoyable program of organ music was presented by Robert K. Love of St. Paul's Church, Malden, Mass., April 19 at the Westminster Presbyterian Church in Manchester for the New Hampshire Chapter. Mr. Love, a graduate of the Boston University College of Music, where he studied organ under Dr. Francis Snow, gave the opening recital on a recently-installed Wurlitzer electronic organ given to the church in memory of John Muir.

GERMAINE PELLERIN, Secretary.

Guests of Jewish Temple.

The Wilkes-Barre, Pa., Chapter were guests at a musical service by Cantor Saul Siller and the Temple Israel choir in Temple Israel April 16. Myne S. Levy was the leader. The sermon by Dr. Carl Manello was entitled "Heritage of Song" and traced Jewish music through the ages. The congregation were hosts to the choir and the A.G.O. chapter at a social hour following the service.

The season came to a close with a banquet at the Irem Temple Country Club May 27.

LOUIE W. AYRE, Secretary.

Guild Group Hears Two Lectures.

During the month of April the University of Michigan student Guild group scheduled two fine lectures. April 19 Harold Tower, from the Church of Our Saviour, Akron, Ohio, spoke to the group. Mr. Tower is well known for his outstanding work with boy choirs. Because of his experience he had many practical suggestions to offer. April 23 Walter Holtkamp, organ builder, from Cleveland, gave a very informative lecture on the construction of organs.

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Robert Manson Myers is only 28, was educated at Vanderbilt, Harvard, and Columbia Universities, has taught at Yale, and is now Assistant Professor of English at William and Mary. Besides being a scholar and teacher, he is also an accomplished pianist and organist.

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CONVENTION IN HARTFORD PROVES NOTABLE SUCCESS

(Continued from page 1.)

Princeton and Columbia Universities played the following recital program: Prelude and Fugue in E major, Lubeck; Chaconne in C minor, Buxtehude; Chorale Prelude on "How Brightly Shines the Morning Star," Buxtehude; Prelude and Fugue in A minor, Bach; Andante in F, Mozart; Sonata No. 1 in E flat minor, Hindemith; Toccata, Lamb.

Luncheon, at which delegates were also guests of Austin Organs, was served and special busses carried the members back to Hartford, where two more important events were to take place that day.

At Avery Memorial, Hartford, a demonstration of the new Connsonata electronic organ was presented by C. G. Conn, Ltd. Robert G. Campbell of Elkhart, Ind., sales manager for Connsonata, played a program which demonstrated adequately the range and possibilities of such an instrument where large installations are impossible.

After dinner at the Unitarian Meeting-House, Hartford, a brilliant recital, demonstrating the organ as a solo instrument and in ensemble, was played at Trinity College Chapel. Clarence Watters, head of the music department of Trinity College, gave a dramatic performance of works by Handel, Widor, Vierne, Bach and Dupré, assisted by Ward Davenney, pianist and director of the Hartford School of Music and an orchestra from the school conducted by George Heck.

Mr. Watters opened the program with a fine presentation of the Handel Fifth Concerto in F minor. But it was with the final section of the Widor "Symphonie Gothique," the Vierne Second Symphony Scherzo and the Sketch in B flat minor by Dupré that he really released both his own virtuosic brilliance and that of the organ. But perhaps the peak of the concert was the performance of the Dupré

Variations on Two Themes for Organ and Piano, in which Mr. Davenney and Mr. Watters both took part.

Concluding the evening was the Concerto in C major for two keyboards, this time organ and piano, and orchestra.

On Thursday morning a symposium and round-table discussion on church music was conducted by Professor Joseph S. Daltrey of Wesleyan University, with Professor Clarence E. Watters of Trinity College and Professor Luther M. Noss of Yale University on the panel. In taking up the underlying problem of the place of music in the church the speakers were in agreement that music of itself constituted a form of worship and, in the words of Professor Daltrey, "is one of the most powerful agents in the service in reaching the spirit." He recommended "a balance between what is best and what the congregation will tolerate." Professor Watters felt that music must be chosen that is worthy of inclusion in a church service. Professor Noss spoke against music in the "spurious, sentimental style" and advanced the thought that "average congregations are at a higher level of taste and of music appreciation" than supposed. "The choir does not exist as a music study group, or for the advancement of the organist's ego, but as an extension of religion," he added. An informal question and answer period followed the forum.

At luncheon at the Hotel Bond S. Lewis Elmer, warden of the A.G.O., spoke on "Present-day Projects of the A.G.O." Ralph A. Harris, regional chairman, also spoke on extension work in this area.

In the afternoon, the delegates made an organ tour under the direction of Shelley T. Gilbert and Harold LaChapelle. The organs at St. Joseph's Cathedral and St. Justine's Church were inspected and demonstrated. At 3 o'clock the visitors went to St. Thomas' Seminary, Bloomfield, for a program of Gregorian music. The address of welcome was made by the Rev. Raymond G. LaFontaine, president of the seminary. The seminary choir under the direction of the Rev.

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Edward H. Rooney presented a program.

The convention closed with a banquet and variety program directed by Harriet Hale and accompanied by Bertil Linger of Hartford.

All who participated in this first regional convention sponsored by the Hartford Chapter stated that it was a tremendous success under the guiding hand of its dean, Mrs. Genevieve F. Brooks, and the chapter hopes that it has created a greater interest in organists and their problems and the worthy cause of church music.

CARL FISCHER'S new music store at 165 West Fifty-seventh Street, New York, across from Carnegie Hall, was opened May 3 and was a major event in this seventy-fifth year of the firm's history. For the past ten years the uptown store has been at 119 West Fifty-seventh Street. The newly remodeled five-story building was purchased by Carl Fischer, Inc., in 1946.

DR. H. ALEXANDER MATTHEWS was the guest composer-conductor at the recent convention of Pennsylvania State Women's Clubs, held in Harrisburg. A chorus of 400 voices, consisting of choirs from different parts of the state, presented his motet "Lord, I Have Loved the Habitation of Thy House," under the direction of the composer.

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The twenty-sixth annual meeting of the Hymn Society was held at the General Theological Seminary, New York, May 15. Among those present were Edwin McNeely of the Southwestern Baptist Seminary, Fort Worth, Tex.; the Rev. Emery Fritz of Washington, Miss Jean Steele of Philadelphia and Mrs. A. M. Curran of Newburgh, N. Y. The Rev. W. Scott Westerman of Gallipolis, Ohio, brought news of the recent activity of the pioneer state chapter of the society. His report included mention of radio broadcasts, with one devoted to the Watts bicentennial. A vigorous membership drive will be pressed.

An excellent idea of the program of the society was shown in the committee reports. Honorary membership was conferred on Mrs. Crosby Adams of Montreat, N. C., who celebrated her ninetieth birthday March 25. The gift by the Rev. Thomas Tiplady of London of another volume of his personal and hymnic manuscripts was announced and the book was exhibited.

Interest centered in the election of officers. The first vice-president, the Rev. Deane Edwards of the Federal Council of Churches' commission on worship, was promoted to be president. Other changes included Dr. Carlyle Adams and Ray F. Brown as vice-presidents, while J. Vincent Higginson became corresponding secretary. New members of the executive committee are Miss Katharine Aller, Mrs. J. C. Beilharz, Maurice Garabrant, Dr. Norman V. Peale, Mrs. Merritt B. Queen and Canon Edward N. West.

After luncheon we listened to a scholarly address on the evaluation of hymn-tunes by Professor Robert L. Sanders, chairman of the music department at Brooklyn College.

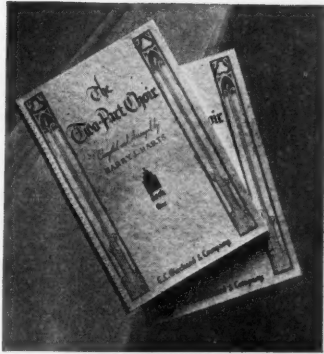
In the death of Carl F. Price April 12 the Hymn Society lost one of its co-founders and its first president. A memorial minute for Mr. Price was adopted and plans for a commemorative service May 25 were outlined.

The first public service using exclusively the "Twelve New Hymns of Christian Patriotism," recently issued by the society, was held April 4 at the Riverside Church, New York. It had been planned jointly by the hymn festival committee and W. Richard Weagley of the Riverside Church.

The choir of that church, directed by Mr. Weagley, with Virgil Fox at the organ, was augmented by cooperating choirs and choral groups from all parts of the metropolis and from neighboring cities. Thirty-six adult and thirteen junior choirs were present, the singers numbering at least 700. In addition there was the great congregation of those who came not only to hear the singing but to participate in it. To those who feel that a singing congregation is at the heart of congregational worship the afternoon brought a deeply moving experience. The choirs had been assigned to different places in the nave, so that those who made up the rest of the congregation found themselves supported and inspired by neighbors who sang with confidence and vigor. Some of the hymns were sung to familiar tunes, while for others special tunes had been written. Dr. T. Tertius Noble had provided descants for two of the latter. The two tunes thus honored were "Thorn Hill," composed by Robert Pugh of Canada, and "Fowkes," by Frank K. Owen of Kalamazoo, Mich. Dr. Ivar Hellstrom and Dr. Norris L. Tibbetts of the Riverside Church and Dr. Robert W. Searle of the Protestant Council of the city assisted in the service.

The address was delivered by the Rev. Philip S. Watters, former president of the society, who noted the sig-

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nificance of singing these hymns in view of the desperate need throughout the world for the Christian patriotism so deeply felt and beautifully uttered in them. Instead of political power or material splendor, he said, they gave voice to the common aspiration that looked to the God of all as Father and Guide for all nations of the world.

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Electronic Organ for Recording and for Organ Practice

The first use of an electronic organ in a recording session in conjunction with a major symphony orchestra occurred, I believe, late last fall, when the Chicago Symphony Orchestra recorded Richard Strauss' "Thus Spake Zarathustra" for the Victor Company.

The orchestra had been broadcasting Wednesday evenings from the Eighth Street Theater and there is no pipe organ in the theater, so for this broadcast performance, and for an earlier program which included Vivaldi's "Concerto Grosso" in D minor we had used an electronic instrument. We had selected, at my suggestion, a Wurlitzer. Dr. Rodzinski had expressed his satisfaction with the instrument.

With four large speaker tone cabinets carrying what I played, I found I could not get the pedal organ and the string stops soft enough. A quick adjustment brought this down to my needs. In full organ there did not at first seem to be enough brilliance. This was added in a moment at my request. I was told, too, that if an electronic instrument tuned to A at 443 were desired, it could be provided in a custom-built instrument.

The reactions of members of the orchestra were interesting. Upon first setting eyes on the instrument, more than one commented: "Do you have to play one of these electronic things tonight?" Afterward one heard: "That blended real well with the strings" or "This one sounds more like an organ". During the recording session, comments were still more favorable: "Well, the little organ did all right" or "The full organ isn't so bad". All of which indicates that musicians who listen with their ears rather than with their prejudices recognize that advances and improvements have been made in electronic organs. Do not misunderstand me. I do not believe that anyone in his right mind would compare any electronic in its present form with a large and costly pipe organ of one of our fine builders. That is a standard which electronic organs may never be able to meet. But if present activity among electronic builders is an indication, further improvements are being worked out and will be incorporated. Organists are beginning to realize that the instrument is in its infancy and one hears less scoffing. The companies, too, are beginning to value criticisms and constructive suggestions from organists, realizing that there is much yet to be desired.

I personally feel that since the range of dynamic control is so great on electronic organs, they should all be equipped with an expression pedal for each manual. Not all makes have this feature, which limits their possibilities. The Connsonata, I believe, is one that is so equipped. The Wurlitzer controls

both manuals with a single expression pedal, but it has also a crescendo pedal, which none of the other makes provides. Coupling of the manuals or coupling either manual to the pedal keyboard is another device most organists value and which they miss on some electronic organs.

This is what I mean by the type of constructive criticism which the electronic organ builders are glad to have, and which they will undoubtedly act upon in building newer and possibly slightly higher-priced models. They realize that the continued disapproval of organists would constitute a serious obstacle to their future, and they are doing all in their power to win that approval.

Think of being able to order a serviceable practice organ, compact, practically trouble-free and not much more expensive than a good grand piano! Every university and music school will some day not too far away be able to offer its students ample organ practice on instruments designed so that students can make the transition from an electronic to a real organ without effort. All organists of today know the rigors of practicing in a cold church. A practice organ in the home has been the dream of organists for generations — a dream few have been able to realize. The electronic organs of today make that a possibility and in addition they supply a range of dynamics and a variety of tone color never before associated with the thought of "practice organs". Don't forget that the range from pp to ff on a single flute stop or string stop of an electronic organ is equivalent to half a dozen stops of any one family on a pipe organ. That is the unique property of electronic instruments.

What may happen to organ playing as a result of the new possibilities the electronic organ is bringing? I would not be surprised if there were a great new birth of organ playing and virtuosity, with a consequent renaissance of interest in the instrument among composers, which would result in enrichment of our already great literature. This reawakening would eventually redound to the benefit of the builders of real pipe organs, the king of instruments, which never will be displaced. The electronic companies seem to be ready to do their share to make these dreams of development possible. Might it not be to our advantage to give them just a bit of encouragement?

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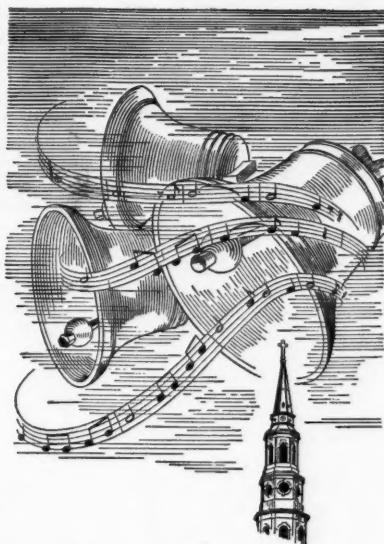
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Changes of address received later than the 20th of the month cannot be made in time for the next issue.

CHICAGO, JUNE 1, 1948

The patience of our readers is requested during the period in which labor troubles have disorganized our schedule—and that of all publications printed in Chicago. Necessary curtailment of space and delays caused by having various printing processes performed at a distance from Chicago make necessary the omission of a large number of items which under normal conditions would be included in this issue. Many of these items are to be published in future issues. We also bespeak the indulgence of our advertisers.

On to St. Louis!

Only a few weeks remain before the gathering of the organist clans in St. Louis. All the announcements and the official program of the approaching convention of the American Guild of Organists are alluring, and we have no doubt that the "show me" state will show all those who can arrange to be in St. Louis for the week of July 5 much that will interest the visitors.

As a profession we need just such intermissions of spiritual and artistic refreshment and communion with our fellows as these conventions have provided from year to year, except when interrupted by war. Our medical men, our lawyers—virtually all our professions and crafts—take the value of such conventions for granted and have their periodical national and state meetings. The best evidence of their benefit to the church musician lies in the fact that hundreds resolve after attending the first one to go again regularly. It is a real privilege to meet and hear some of our foremost recitalists, to listen to discussions of the problems that face every organist and choir director and to view a number of outstanding organs. Then, too, there is the enjoyment of fellowship with one's contemporaries.

So if you can make the St. Louis trip a part of your summer schedule we advise you not to deny yourself that pleasure. The city has many advantages of location and of excellent railroad service from East and West, the automobile roads are good and you will be greeted by a friendly and hospitable local group and enthusiastic and energetic committees in charge of the arrangements.

ANNOUNCEMENTS HAVE BEEN RECEIVED from Paris of the marriage on April 3 of Mlle. Marguerite Dupré to M. Emmanuel Tillet. The ceremony was performed in the Church of Chevre-le Rouge. The bride, daughter of M. and Mme. Marcel Dupré, is well-known in America because she accompanied her distinguished father on some of his recital tours and appeared as pianist with him on many of his programs.

Letters From Our Readers

Hint on Programs for Recitals.

Chicago, Feb. 16, 1948, Dear Mr. Gruenstein: As one who heard many leading organ recitalists in New York from 1926 to 1937 and in Chicago from 1937 to 1948 (also 1915 to 1919), I wish that our foremost organ virtuosi would occasionally play for us other compositions by Bach than the D major, the A minor, the G minor, or the Toccata, Adagio and Fugue in C. There are, for example, the "Great" B minor Prelude and Fugue, the "Great" E minor Prelude and Fugue, the "Great" G major Prelude and Fugue, the C major (9/8) Prelude and Fugue, the Toccata in F, the Dorian Toccata and Fugue, the C minor Prelude (five-part) and Fugue of the Weimar period, the "Violin" Fugue, the "Jig" Fugue, the Canzona, Concertos 1, 2, and 4, any of the six trio-sonatas, the Bach-Mittelschulte Chaconne, or the Bach-Mittelschulte "Goldberg" Variations that deserve a hearing, especially in the Tuesday evening recitals by great visiting organists at Rockefeller Chapel. Arthur Poister delighted us recently by playing the A major Prelude with its unusual fugue and Geraint Jones did well to include the Fourth Trio-Sonata on Feb. 3. Of the great variety of chorale preludes Bach composed, I should like to hear at the chapel some of the following played by our truly great visiting organists (Dupré played three of them here in 1946): The three double pedal numbers on "Out of the Depths," "By the Waters of Babylon," "We All Believe in One True God" or such noble chorale preludes as those on "Kyrie, O God the Holy Ghost" (five-part), "Lamb of God" (three verses), "Deck Thyself," "Our Father, Thou in Heaven Above" (Large Catechism), "When in the Hour of Utmost Need" (Bach's last musical breath), or the "magnificent Christmas paean" (according to Taylor) on "In dulci Jubilo" (full organ version), the exhilarating "How Bright Appears the Morning Star," as well as a choice selection of the gems in the "Little Organ Book" — all to be played with the religious fervor in which Bach conceived them.

Of the forerunners and contemporaries of Bach who influenced him, Buxtehude, Boehm, Pachelbel and Walther deserve to be represented here and there by their best efforts. As to Handel concertos, let us hear the First and the Fourth (so often played by Mittelschulte) and the Fifth (listed on Farnam programs).

Stylish or not, I would like to hear our top-flight artists play in the Tuesday recitals at the Rockefeller Chapel now and then the best of Mendelssohn, Guilman, Widor, Thiele, Rheinberger, Ritter, Elgar, Piutti and others whose compositions seem more intelligible and palatable to the average organist or the music-lover than some of the extremely modern and dissonant works. This is not a plea to remove the latter kind from recital programs, but only to let us have the former kind, too.

Reger deserves to be represented by some of his large-scale chorale fantasies, played in the Guenther Ramin manner; Karg-Elert, ditto, but with American treatment; Liszt by his "Weinen, klagen" (performed a la Samuel A. Baldwin); Liszt again, by his "Ad Nos" (shades of Mittelschulte); Mozart by his "Fantasy in F minor," as played by Geraint Jones so well; Roger-Ducasse by his Pastorale (as Weinrich does it); Franck by his Chorale in E as interpreted by Marchal, his Finale in B flat the way Salvador does it, his Pastorale, played in the style of Farnam; Jongen by his "Sonata Eroica" as performed by Sister Theophane in Milwaukee, etc., etc. In short, while our leading visiting recitalists at the chapel play the best and most familiar from pre-Bach to Sowerby, let them occasionally also perform less familiar, though also worthwhile, works of great composers for the organ in greater variety, always maintaining a healthy balance between the old and the new.

Yours truly,
HERBERT D. BRUENING.

Recent Organ Design Trends

Morris Plains, N. J.,

Feb. 11, 1948, Dear Mr. Gruenstein:

In recent discussions of the American classic vs. the romantic type of organ design several features have been mentioned, such as masking effects and the number of possible stop combinations. There is one characteristic of the so-called American classic which has not been mentioned or, rather, the consequences of this characteristic. It has been described as insufficient 8-ft. tone, both in magnitude and in variety. The consequence of this has been lack of "choir or chorus effect".

In a symphony orchestra there may be twenty first violins, twelve cellos, twelve horns, five or six clarinets, etc. We have large choruses of 100, 300, 600 or occasionally 2000. The reason for such large numbers of voices or instruments producing each part is not volume only. We have means today of producing any volume which the ear can stand from a few sources, or even from one source. But such amplifying systems cannot make one voice or instrument sound like many because they do not make "chorus effect".

What is this "chorus effect"? Some will say it is only the variation in pitch, because not all play or sing exactly the same. There may be a considerable amount of this in mediocre and lesser organizations. In the best, however, choir effect is just as pro-

JOHN J. WEATHERSEED



John J. Weatherseed, F.R.C.O., is one of Canada's leading musicians, and is known from coast to coast as an examiner, lecturer and organist. He is an Englishman by birth and at an early age showed signs of musical talent, becoming organist and choir-master of a large church in the south of England (St. Mary Magdalen, St. Leonards-on-Sea) at the age of 15, and achieving success in piano and organ playing in local musical festivals. Coming to Canada, he occupied positions in Winnipeg, Man., and St. Catharines, Ont., eventually settling in Montreal, where he remained for nearly twenty years as organist and choir-master of St. George's Anglican Church, as instructor in piano and organ playing at the McGill Conservatorium of Music and lecturer in musical appreciation and musical history at McGill University. He was conductor of the Mendelssohn Choir of Montreal from 1927 to 1931.

Mr. Weatherseed moved to Toronto in 1944, succeeding Dr. Charles Peaker as organist and choir-master of the Deer Park United Church, and joining the staff of the Royal Conservatory of Music in Toronto. He has had several anthems published. As an adjudicator he is known for his kindly advice to students. As a lecturer his sense of humor coupled with erudition never fails to interest his audience. Apart from his more serious musical activities, Mr. Weatherseed's name is familiar to thousands of radio listeners in Ontario and the neighboring states as conductor of the Robert Simpson Company's carol singing in Christmas Week.

nounced, and I think that there is something else other than pitch variations necessary to explain it. It is what in technical and scientific work we call phase effects. The extremely large number and continual phase changes reduce the harshness of each instrument or voice. A solo instrument or voice frequently depends on vibrato or tremolo. This is not possible with a chorus or orchestra, which must depend on numbers, and the greater the number the better the results. Large choruses have been pleasing humanity for centuries. I shall never forget the memorial service in the Riverside Church when Dr. Dickinson conducted a chorus of 2000 trained singers. It left me in the ecstasy of a seventh heaven for a whole day.

In the American classic there is a small amount of 8-ft. tone, overbalanced by a great weight of upperwork — just the right way to produce cold, hard, harsh tones, and such is the fact. To be sure, the ear's non-linear characteristic permits one to hear fundamental tone from the different tones of the harmonics, just as we hear a 32-ft. resultant without any 32-ft. pipe. I have heard it done by means of only a few harmonics in the region of the ninth and tenth. But how unmusical is such a sound! Certainly these tones are not enjoyable, but a cheap way of doing it, especially when it has to be done by means of organ pipes. Think of all the metal and wood it saves! Is this the ultimate at which the baroqueists and classicists aim? They have gone too far already. The resultant tone method at manual pitches is not satisfactory.

Another important feature in which the American classic design falls down is its method of varying tone. Since there is so little 8-ft. tone, most of the tone coloring must be done by varying the upperwork. This does produce a noticeable effect, all right. But it somehow does not impress on

Looking Back Into The Past

Thirty-five years ago the following news was recorded in the issue of June 1, 1913—

T. Tertius Noble was welcomed to America at a dinner by the National Association of Organists in the Hotel McAlpin, New York.

Forty organists in Cincinnati joined in a request for the formation of the Southern Ohio Chapter of the A.G.O.

J. Warren Andrews was elected warden of the American Guild of Organists, succeeding Frank Wright.

Twenty-five years ago the following news was recorded in the issue of June 1, 1923—

Professor Samuel A. Baldwin played his 900th recital in the Great Hall at the City College in New York May 20 and tributes were paid to him by officials of the city and the president of the college. In the 900 recitals Professor Baldwin had played 1,336 compositions.

James T. Quarles resigned as organist of Cornell University to become head of the department of music at the University of Missouri.

The last dinner of the season was held by the Illinois Chapter, A.G.O., May 21 and S. E. Gruenstein was elected dean and Palmer Christian sub-dean.

Ten years ago the following news was recorded in the issue of June 1, 1938—

Regional conventions of the American Guild of Organists in Boston, Portland, Ore., Tallahassee, Fla., Chicago, Texas and New Jersey brought together organists in nearly every part of the country.

Dr. Channing Lefebvre played his one thousandth recital at historic Trinity Church in New York.

Electronics as an adjunct to the modern organ were discussed in a paper by George W. Stanley, Jr.

the mind something which can be remembered, for the reason that one hears first one type of harsh tone and then another type of harsh tone, etc. Or it may change from harsh mutation and mixture tone to a grotesque baroque reed tone — just another way of achieving the same result. Here again too little metal was used.

It is true that an analysis of complex tones according to the Fourier theory shows that the difference in tones produced by different instruments is traceable to different proportions of harmonics in the respective tones. Actually there is more to a complete study than a simple analysis of the steady tone. Such things as the way in which the tone starts and the nature of the "formant" developed enter into the picture. It is because of these factors that it seems to me the classic and also the electronic organs have not been a complete success. For example, I have heard a reed effect obtained by the use of mutations and mixtures, but let me have a tone from a genuine oboe, clarinet, trumpet or tuba pipe any day for a pleasing reed tone. Similarly with the diapasons, string and flutes. Incidentally, why must the flutes of a so-called American classic have a burp at the beginning similar to that of one of the electronic organs?

The American classic is supposed to give greater clarity to the inner voices, so that the contrapuntal music of Bach and his predecessors will sound clearer. I think it has done so at the expense of the upper part of the keyboard because of the masking effect of so much upperwork in the middle and lower parts of the keyboard. An organ of this design would sound better in a large, reverberant auditorium such as the Cathedral of St. John the Divine, since much of the high-frequency sounds are absorbed in the air (see writer's articles in THE DIAPASON for January and June, 1941, for more information on this). Actually the Thomaskirche in Leipzig has a considerable amount of reverberation. Also an organ of this design is helpful to the organist in making for cleaner playing. However, I think there should be more harmonic development in the upper part of the keyboard in relation to the middle, so that the soprano part will stand out better. There is no difficulty in hearing the first violins in an orchestra or the cop notes in a romantic organ. But to use a classic design of organ in a place of little reverberation is ridiculous.

The use of mutations and mixtures is not at stake. It is the extremes to which they have been exploited in the so-called American classic that is bound to bring unfavorable reaction to organ music in general after the newness of the fad has worn off.

ALBERT R. RIENSTRA

EDWARD EIGENSCHENK GIVES ANNUAL RECITAL IN CHICAGO

A capacity audience greeted Dr. Edward Eigenschenk on the occasion of his annual Chicago recital in Kimball Hall May 12. Especially notable in Dr. Eigenschenk's performance was his splendid treatment of the "Gavot, Papsy and Jig" by William Felton and "Up the Saguenay," by Alexander Russell. At the insistence of an enthusiastic audience he played two encores at the conclusion of the printed program. They were Russell's "Song of the Basket Weaver" and Widor's popular Toccata.

Mr. Eigenschenk's program in full consisted of these compositions: Toccata, Frescobaldi; Toccata, Vierne; Three Concerto Movements, Felton; Fantasie and Fugue in G minor, Bach; "Liebestod," Wagner; "Up the Saguenay," Russell; "Lied des Chrysanthemes," Bonnet; "Pantomime," de Falla; Scherzo, Vierne; Finale, First Symphony, Vierne.

"Dr. Eigenschenk's taste in registration and his technical skill on manuals and pedals enabled him to offer a superior performance on an instrument which too often sounds muddy and ill-defined," wrote Felix Borowski, the eminent critic: "He was at his best in the great G minor Fantasie and Fugue by Bach, which was marked by a dignity and clarity that few organists are able to attain."

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Toronto Center.

A performance of Handel's "Messiah" was given at St. Paul's Church, Bloor Street E., Toronto, May 3, under the sponsorship of the Toronto Center. The chorus of over 200 was made up of members of Toronto Church choirs and the proceeds were marked for the aid of the British Organ Restoration Fund. The church, which holds over 2,000 people, was well filled. The oratorio was sung splendidly under the baton of Fred C. Silvester. Muriel Gidley at the organ provided the orchestral accompaniment in a very effective manner. A thrilling feature was the repetition of the Hallelujah Chorus, at the close, with the audience, or those among them who knew the work (and there were indeed many), joining with the chorus. The soloists, Lois Marshall, Evalen Dunlop, Arthur Bartlett and Harry Read, sang with fervor and reverence, in keeping with the spirit of the performance.

H. G. LANGLOIS.

Brantford Center.

Frederick R. Godden, A.R.C.O., and Frederick Lewis, baritone, gave a recital in the Park Baptist Church, Brantford, Ont., March 21 under the auspices of the Brantford Center. The splendid audience denoted a greater interest than usual in organ recitals and a generous collection was taken as a contribution toward food parcels for English organists. Mr. Godden delighted his audience with the wide range of his selections, showing the resources of his organ to fullest advantage. In his three groups he played Corelli's Sonata in A, "Soeur Monique," Couperin, and Bach's Chorale Prelude "We All Believe in One God"; Canon in B minor, Schumann; Prelude, Sonata No. 1, Rheinberger; "By the Pool of Pirene," Stoughton; "Lantana and Chanty from the Plymouth Suite," Whitlock, and Chorale No. 3, Franck. Mr. Lewis' selections were from "The Messiah" and "Elijah."

Saturday evening, April 10, a general business meeting of the center was held at the home of Mrs. J. F. Schultz, "Spruceleigh," with a full attendance of members.

April 22 "The Redemption," by Gounod was sung by a group of sixty-five voices under the direction of Dr. Henri K. Jordan in Zion United Church, with William Findlay at the organ and Miss Elsie Brittenden at the piano. The presentation was repeated in St. James' United Church, Simcoe, May 6. A substantial sum of money was raised for the British Organ Restoration Fund. A great tribute to the dynamic and inspiring leadership of Dr. Jordan was the capacity audience at the Brantford presentation, as it was Dr. Jordan's first public appearance at the conductor's stand since his retirement upon the dispersing of the once-famed Schubert Choir, which had sung under Dr. Jordan's leadership for nearly forty years.

MARY HENDERSON, Secretary.

Hamilton Center.

The Hamilton Center held its annual meeting and election of officers at the Emerald & Main dining rooms May 10. Forty-five members and their wives were present. After dinner, Harold D. Jerome, retiring chairman, called the meeting to order by asking Dr. Harry Martin to propose a toast to the ladies, to which Miss Florence D. Clark responded. The chairman then referred to the activities and welfare of the organization, after which the annual reports of the secretary and treasurer were read. The following officers and committee were elected unanimously. Past chairman, Harold D. Jerome; chairman, Leslie Sommerville; vice-chairman, Dr. Harry Martin; secretary, Charles A. Snively; treasurer, Ernest J. Berry. The new chairman called upon George T. Veary to present tokens of appreciation to Mr. and Mrs. Harold D. Jerome, Mrs. F. C. Bodley and Mr. and Mrs. Charles A. Snively. Leslie Sommerville was

master of ceremonies for the entertainment which followed, and introduced William Andrews, violinist, who presented some of his caricature impersonations.

CHARLES A. SNIVELY, Secretary.

Oshawa Center.

The Oshawa and District Center held its April meeting at the Ontario Ladies' College, Whitby, under the able convenorship of Miss Elizabeth R. Weller, A.R.C.M. (secretary) of the music faculty of the college. Miss Weller opened her program with an interesting talk on the music of the Old Testament. Her short lecture, taking the listener back to Biblical times, was both descriptive and instructive, giving a vivid portrayal of the instruments used and the singers and customs of those days.

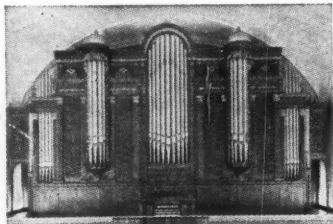
Following this the organ, voice and piano pupils of the speaker and a speech arts student presented a pleasing recital. The program concluded with "The Covenanters' Song," sung by all, and the familiar "Breathe on Me, Breath of God," sung as a quartet for SATB. The setting was in manuscript, written by Olafur Hallson, an Icelander of distinction and member of one of the oldest families to migrate from Iceland to northern Manitoba, where he now lives at Eriksdale.

After the recital a discussion was held concerning the keenly-anticipated visit of Dr. Healey Willan and his choir of St. Mary Magdalene, Toronto. Refreshments were served.

A. ROWDEN.

Galt Center.

Elizabeth Elliott, dramatic soprano, winner of first prize in the Kiwanis festival of 1948, and Douglas F. Elliott were heard in a recital under the auspices of the Galt Center at the Central Presbyterian Church, Galt, Ont., May 3. Possessor of a rich soprano voice, both in the higher and lower registers, Elizabeth Elliott captivated her audience. Her dramatic portrayal of "Hear Ye, Israel," by Mendelssohn, was the highlight of her performance. Douglas Elliott presented a fine program of organ selections. He charmed his audience. He is organist and choirmaster of Alhambra United Church, Toronto, where Mrs. Elliott is soloist. Mr. Elliott played: "Now Thank We All, Our God," Karg-Elert; Berceuse, Vierne; "The Primitive Organ," Yon; "Hark, a Voice Saith All are Mortal" and Fugue in D major, Bach; Variations on a Noel, Dupré; "The Musical Clocks," Haydn; Intermezzo, Callaerts; Toccata, Widor.



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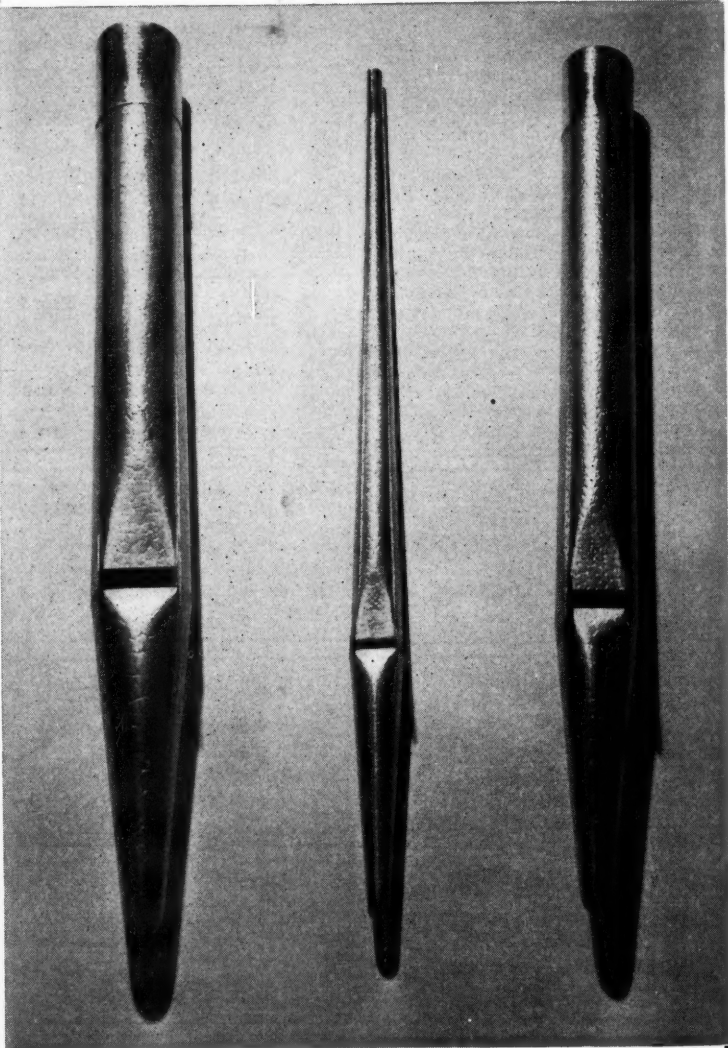
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WESLEY A. DAY



The choirs of the Church of the Redeemer (Episcopal) in Chicago have concluded an outstanding season under the direction of their new choirmaster and organist, Wesley A. Day. Notable performances by the combined senior choirs included the Bach cantata "Nun komm, der Heiden Heiland," the little-known "Mass in Honor of St. Dominic" (for three soloists, 'cello, chorus and organ), by Farjeon, and Randall Thompson's "The Peaceable Kingdom." The St. Cecilia choir of women sang Benjamin Britten's "Ceremony of Carols" with harp on Christmas Eve. The St. Gregory Choir (men), singing as a separate choir once a month, is gaining a reputation for its plainsong and ensemble singing. The revived boy choir is growing steadily and made five outside appearances in addition to regular services during the season. The church school choir of girls sings choral matins early every Sunday and on Easter sang "The Mass of the Christ-child," written by Mr. Day for children's choirs.

Mr. Day was called to the Church of the Redeemer from St. Andrew's Church, New Orleans, where he also served as a member of the Louisiana Diocesan Commission on Church Music, was director of the New Orleans Symphony Youth Chorus and organist of Tulane University. Before going to New Orleans he was a student at the Longy School of Music in Cambridge, Mass., under E. Power Biggs and he has done work with T. Tertius Noble and Everett Titcomb.

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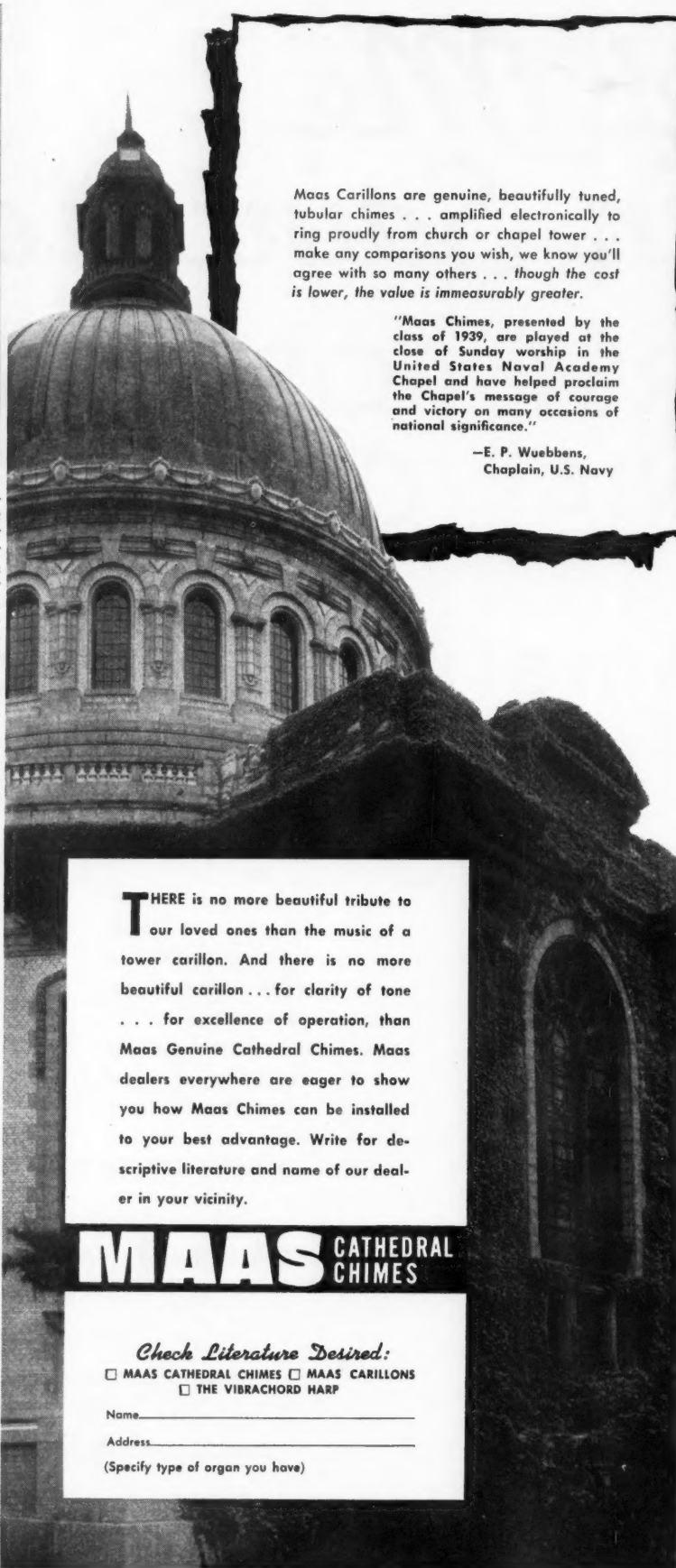
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Programs of Organ Recitals of the Month

Richard Wagner, Reading, Pa.—Mr. Wagner began a series of six historical recitals at the Church of Our Father, Universalist, April 1. On each of the programs there was a vocal soloist. The first program was devoted to pre-Bach composers, the second to Bach, the third to early eighteenth and nineteenth century composers, the performance April 22 to three composers of the Romantic period, the one April 29 to modern writers for the organ and the last program, May 6, to contemporary composers. The last program consisted of the following: "Rhapsody Catalane" and Reverie, Bonnet; Two Versets from "Vespres du Commun," Dupré; First Concert Study, Yon; Passacaglia from Symphony in G, Sowerby; "The Squirrel," Weaver; "Song of the Lonely Njeri," Saxton; "Tango," from "Holiday Suite" (played from the manuscript), Claude Wenzel; Festival March, James.

The modern program April 29 was made up as follows: Chorale in B minor, Franck; Chorale Prelude, "O World, I Now Must Leave Thee," Brahms; Intermezzo, from Pastoral Sonata, Rheinberger; Toccata from Fifth Symphony, Widor; Offertory "O Filii," Guilman; Spring Song, Shelley; Intermezzo in A minor and Toccata in D minor, Reger; Arabesque, Vierne; Finale in B flat, Franck.

Virgil Fox, New York City.—A recital for the benefit of the Peabody Conservatory Alumni Association scholarship fund was presented at the conservatory in Baltimore May 11 by Mr. Fox. His program was as follows: Concerto in A minor, Vivaldi; "Ave Verum" and Fantasia in F minor, Mozart; Chorale Preludes, "All Glory Be to God on High" and "I Cry to Thee, Lord Jesus," "Come Sweet Death" and Prelude and Fugue in B minor, Bach; Four Etudes, Schumann; "Chant de Paix," Langlais; "Carillon," Vierne.

Charles M. Courboin, New York City.—Dr. Courboin of St. Patrick's Cathedral was invited to give the annual organ recital at the Market Square Presbyterian Church of Harrisburg, Pa., March 18. He played these works: Overture to the Occasional Oratorio, Handel; Chorale Prelude, "Pervently Do I Pray," Bach; Allegretto, Fifth Symphony, and Allegro, Sixth Symphony, Widor; Communion, Purvis; "Echo," Yon; "The Lost Chord," Sullivan; "Ave Maria" (by special request), Schubert; Finale, Franck.

Homer Wickline, Pittsburgh, Pa.—Mr. Wickline, assisted by Josephine Harris, soprano, gave this program Sunday evening, April 4, at the Beverly Heights United Presbyterian Church; Dorian Toccata, Bach; Concerto in G major, Stanley; Aria, Loeillet; "Across the Infinite," Shure; "Splendor Paternae Glorie," Wickline; "Ave Maria," Bach-Gornod; "The Lord's Prayer" (soprano and organ), Malotte; Communion, Purvis; "North Wind," Rowley.

Paul Allen Beymer, Cleveland, Ohio.—Mr. Beymer was presented by the Music Club of Willoughby, Ohio, in a recital at the First Methodist Church March 1. He played: Trio, Greene; Minuet, Muffat; Fugue, Stanley; "Reflection after an Old French Air," Whitlock; "Greensleeves," Vaughan Williams; Festival Toccata, Fletcher; Westminster Suite, Purcell; "Epilogue," Willan; Pastorale, arranged by Clokey; "To the Setting Sun" and "Cortege and Fanfare," Edmundson.

Catherine Crozier Gleason, Rochester, N. Y.—Mrs. Gleason gave a recital in the chamber music series at Kilbourn Hall, Eastman School of Music, March 23. Her selections were these: Variations on a Noel, Dupré; Pastorale, Roger-Ducasse; "The Nativity of the Saviour," "The Children of God" and "The Shepherds," Messiaen; "Litanies," Alain; Sonata in G, Robert Russell Bennett; "Requiescat in Pace" and "Fast and Sinister," from Symphony in G major, Sowerby.

John K. Zorian, F.A.G.O., Williamsport, Pa.—Mr. Zorian, organist and choirmaster of Christ Episcopal Church, gave a recital March 21 at the First Methodist Church of Emporium, Pa., with these offerings: Sinfonia, "We Thank Thee, God," Bach; "Jesu, Joy of Man's Desiring," Bach; Rondo, Couperin; Gigue, Corelli; "Angelus," Massenet; Concerto in F (two movements), Handel; "Sunshine and Shadow," Gale; "Shepherd's Cradle Song," Somervell; Humoresque, "L'Organo Primitivo," Yon; "Evening Piece," Schumann; Finale, Lemmens.

Louis Hollingsworth, St. Petersburg, Fla.—The Jacksonville Chapter, A.G.O., presented Mr. Hollingsworth in a recital at the Church of the Good Shepherd March 8. His program consisted of: "Praise the Lord with the Drums and Cymbals," Karg-Elert; "In Confidence and Trust" (from Cantata "The Shield of Faith"), Bach; Haydn's Allegretto, arranged by L. Hollingsworth; "The Court of the Lilies" and "The Good Shepherd," from "The Martyrdom of St. Sebastian," Debussy; "The Tumult in the Praetorium," de Maleingreau; "Legende," Tschakowsky; "Sonata da Chiesa," Andriessen; "The Prophet Bird," Schumann; Solemn Melody, Sir Walford Davies; Paraphrase on "Now Thank We All Our God," Hollingsworth.

Retta Jean Rippey, A.A.G.O., New York City.—Miss Rippey was heard April 26 in a recital at Christ Church in Brooklyn, playing the following program: Concerto in A minor, Vivaldi-Bach; "When in the Hour of Greatest Need" and "Lord Jesus Christ, unto Us Turn,"

Bach; Allegro from Sixth Symphony, Widor; Scherzetto, Vierne; Fantasia in A major, Franck; Toccata, Sowerby.

Ruth J. Tiedmann, New Haven, Conn.—Miss Tiedmann gave a music week recital for the St. Ambrose Music Club at the First Methodist Church Sunday afternoon, May 2, playing this program: Fantasia and Fugue in G minor and "Sheep May Safely Graze," Bach; Chorale in A minor, Franck; Sketch in F minor and Canon in B minor, Schumann; Finale from First Symphony, Vierne.

Eleanor Page, Austin, Tex.—In a recital at the Central Christian Church on the afternoon of Feb. 15 Miss Page played: Prelude and Fugue in E minor ("Cathedral"), Bach; "My Heart Is Filled with Longing," "O Guiltless Lamb of God" and "O Man, Bewail Thy Grievous Sin," Bach; Sonata No. 2, Mendelssohn; "Lord, Take My Heart," Karg-Elert; "Lord, Have Mercy upon Us," Couperin; "O World, I Now Must Leave Thee," Brahms; Toccata from Fifth Symphony, Widor.

Ruth Barrett Arno, Boston, Mass.—Among Mrs. Arno's programs in the new Sunday afternoon series played at the Mother Church, The First Church of Christ, Scientist, and broadcast from station WBZ, have been the following:

May 9—Chaconne, Couperin; Adagio in A minor, Bach; Excerpts from "Modal Suite," Peeters; Cantilena, McKinley; Fantasy on the Tune "Concord," Howard Thatcher.

April 25—Overture to the Occasional Oratorio, Handel; Chorale Preludes, "Our Father" and "Sleepers Awake," Bach; Prelude No. 1, Frederick C. Schreiber; "To a Water Lily," MacDowell; "Thanks Be to Thee," Mendelssohn.

Robert Rayfield, Chicago.—Mr. Rayfield played the following program May 16 at the Fourth Presbyterian Church and repeated it at Bethany Evangelical and Reformed Church May 23: Fantasia and Fugue in G minor, Bach; Toccata on "O Filii et Filiae," Farnam; Allegro Vivace, Symphony I, Vierne; "Carillon," Sowerby; "Variations de Concert," Bonnet.

Frank W. Asper, Mus. D., Salt Lake City, Utah.—Dr. Asper gave the following program March 10 for the Schubert Club at the First Presbyterian Church of Stamford, Conn.: "Psalm 19," Marcello; Chorale Prelude, "Sleepers, Wake," and Chorale, "Jesu, Joy of Man's Desiring," Bach; Musette and Minuet and Aria from "Water Music" Suite, Handel; French Rondo, Boellmann; Chorale in A minor, Franck; "Carillon-Sortie," Mulet; Scherzo, Rogers; Toccata in D, Kinder.

Ivar Sjöström, West Newton, Mass.—In an hour of music Feb. 15 at the Second Church in Newton Mr. Sjöström played these organ numbers: Trumpet Tune, Purcell; Fantasy in Echo Style, Stanley; Prelude, Clerambault; Fugue in G minor, Bach; Pastorale, Milhaud; Scherzo, Titcomb; Toccata, "Thou Art the Rock," Mulet.

Russell Hancock Miles, Urbana, Ill.—Professor Miles of the University of Illinois gave a recital at the Cleveland Museum of Art April 7. His program was made up of the following compositions: "Grand Jeu," du Mage; "Soeur Monique," Couperin; Fugue in G minor, Bach; Toccata and Fugue in D minor, Bach; "Priore," Jongen; Sonata in G major, Elgar; Bible Poems, "Hear, O Israel," and "Abide with Us," Weinberger; Third Chorale, Franck.

H. William Hawke, Gananoque, Ont.—Mr. Hawke was heard in a recital at Trinity Church in Watertown, N. Y., Sunday afternoon, April 18. His program consisted of these compositions: Suite in D, Stanley; Adagio, Fioco; "Echo," Scheidt; "Toccata Cromatica," Frescobaldi; Air with Variations, Martini; Prelude and Fugue in C minor, Bach; Prelude on a Second Mode Melody, Florence Durrell Clark; "The Musical Clocks," Haydn; "Benedictus," Reger; "Carillon de Westminster," Vierne.

Benjamin Laughton, Detroit, Mich.—Mr. Laughton gave his annual vesper recital at Epiphany Episcopal Church April 18, with the following program: "The Heavens Declare the Glory of God," Marcello; Concerto in G, Vivaldi-Bach; Chorale Prelude, "Our Father, Which Art in Heaven," Bach; Toccata and Fugue in D minor, Bach; Antiphon No. 2, Dupré; Pastorale, Vierne; Meditation, Bubeck; "Cibavit Eos," Titcomb; Chorale Prelude, "Picardy," Noble; Chorale Prelude, "All Glory Be to God on High," Edmundson.

James MacC. Weddell, F.A.G.O., Galesburg, Ill.—Mr. Weddell, professor of theory and organ at Knox College for the last thirty-nine years, played these numbers in a vesper recital at the First Presbyterian Church April 25: Toccata in E minor, Pachelbel; "Blessed Be Thou, Lord Jesus Christ," Pachelbel; "Grand Jeu," Du Mage; Duet for Trumpets, Clerambault; Fugue in E flat, Bach; "Chant de May," Jongen; "Ronde Française," Boellmann; Pastorale, Franck; Intermezzo, Bonnet; Finale, First Symphony, Vierne.

Charles H. Finney, F.A.G.O., Houghton, N. Y.—Mr. Finney, of the faculty of Houghton College, was heard at the Wanamaker store in Philadelphia April 28, playing the following program on the great organ: Chorale, Jongen; Prelude on "Work Song," Bingham; "Beyond the Aurora," Banks;

Chorale Prelude No. 2 on "Andernach," Willan; "Harmonies du Soir," Karg-Elert; "Song of Joy," Langlais; "Lament," McKinley; Prelude and Fugue in C, Bach; Air from "Water Music" Suite, Handel; "Carillon"—Sortie, Mulet.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio.—In a dedicatory recital at St. Thomas Aquinas Church April 25 Mr. Kraft's numbers were the following: "Alleluia," Dubois; Chorale, Variations and Fugue, Balogh; "Ave Maria," Schubert; Postlude on "Veni Creator Spiritus," Van Hulse; Prelude on a Benedictine Plain song, "Adore Devote," Edmundson; "Evening Hymn," Robert W. Wilkes; "Ave Maris Stella," Bedell; Largo, Handel; "Psalm 19," Marcello; "Jesu, Joy of Man's Desiring," Bach; Magnificat, Bonnet; Finale from First Symphony, Vierne.

Wilbur Held, Columbus, Ohio.—Mr. Held, head of the organ department at Ohio State University, has presented two series of weekly broadcasts from the university radio station, WOSU, throughout the winter quarter. Students of the university organ department are heard in a half-hour program every Tuesday morning. At 7 p.m. on Tuesdays Mr. Held presents recitals. Recent programs have been as follows:

April 20—"Our Father, Which Art in Heaven," Bach; "Our Father Which Art in Heaven," Buxtehude; Sonata 6, Mendelssohn; "A Rose Breaks into Bloom," Brahms.

April 27—Prelude and Fugue in D major, Bach; Prelude, Fugue and Variation, Franck; Intermezzo (Symphony 6), Widor.

May 4—Toccata, Fugue and Hymn on "Ave Maris Stella," Peeters; Pastorale, Milhaud; "Lebhaft" (Sonata 2), Hindemith; Chorale Prelude on "Rhosymedre," Vaughan Williams; "Cortege and Litany," Dupré.

May 11—Prelude and Fugue in A minor, Bach; Sketches in D flat and F minor, Schumann; "My Heart Is Filled with Longing" (two settings) and "Deck Thyself, My Soul," Brahms.

May 18—Works by Leo Sowerby.

May 25—Works by Bach and Franck.

Homer Whitford, Cambridge, Mass.—In a recital at the First Church in Cambridge May 17 Mr. Whitford presented this program: Fantasia in G minor, Bach; Andante (Violoncello Concerto), Cervetto; Minuetto, from "Semiramis," Gluck; Allegro con Spirito, Paradisi; "Deck Thyself, My Soul, with Gladness," Brahms; "Noel Parisien," Quél; "Harmonies du Soir," Karg-Elert; Finale, Eighth Symphony, Widor; "Chanson des Alpes" and "La Marche des Rois," Candlyn; "At the Cradle," Bingham; Toccata on a National Air, Coke-Jephcott.

Max G. Miranda, A.A.G.O., Billings, Mont.—A program of Lenten music presented at noon March 21 at the First Congregational Church was heard by an audience of 600 people. Mr. Miranda played: "O Mensch, bewein' dein' Sünde Gross," Bach; "The Tumult in the Praetorium," "The Way of the Cross" and "O Golgotha," from "Symphonie de la Passion," de Maleingreau; "Kidron, Brook of Sorrow," Shure; "Gethsemane," Mallory; Variations on a Modal Theme, Bonnet; "Spring Song from the South," Lemare; "The Bells of the Church in Berghall, Finland," Sibelius; "Hallelujah," from "Mount of Olives," Beethoven.

Harry Upson Camp, Melrose, Mass.—In a recital at Trinity Church May 13 Mr. Camp presented this program: "Marche Religieuse," Guilman; Gavotte, Gluck; Prelude in E minor and Air on the G String, Bach; "Noel," d'Aquin; Paraphrase on "St. Kevin," Whitford; Prelude on "St. Clement," McKinley; "Pilgrims' Chorus," Wagner; Sketch in D flat, Schumann; "The Fifers," d'Andrieu; "Evening Idyl," Bidwell; Toccata, Boellmann.

Katherine L. Stickney, Elmhurst, N. Y.—In a recital April 28 at the Methodist Church, of which she is organist and choir director, Miss Stickney played: Trumpet Tune and Peal, Purcell; "Sister Monica," Couperin; Aria, Buxtehude; "Be Thou but Near" and Gigue Fugue in G, Bach; Pastorale, Bonnet; "The Primitive Organ," Yon; "Mr. Ben Jonson's Pleasure," Milford; "Will-o'-the-Wisp," Nevins; "Yea, Though I Walk," Howells; "Rhosymedre," Vaughan Williams; "Carillon de Westminster," Vierne.

At the Church of the Mediator in New York City May 9 Miss Stickney played: Trumpet Voluntary, Purcell; "Sister Monica," Couperin; Trumpet Tune and Peal, Purcell; "Song Tune," "As Fall the Rain and Snow" and Credo, Bach; "Song d'Enfant," Bonnet; "The Primitive Organ," Yon; "Mr. Ben Jonson's Pleasure," Milford; "Will-o'-the-Wisp," Nevins; Gothic Suite, Boellmann.

Marilyn Mason, Ann Arbor, Mich.—In a recital at the Washington Cathedral Church of St. Peter and St. Paul March 7 Miss Mason of the University of Michigan music faculty played: Toccata and Fugue in D minor, Bach; "O World, I Now Must Leave Thee," Brahms; Variations on a Recitative, Op. 40, Schoenberg; Meditation on a Communion Hymn, Sowerby; "Dieu Parmi Nous," Messiaen.

R. Kenneth Holt, Honolulu, Hawaii.—In an "evening hour of music" at the Central Union Church April 13 Mr. Holt had the assistance of the Gleemen of Honolulu, directed by Norman Rian. Mr. Holt played these num-

bers: "A Gothic Cathedral," Pratella; Aria, Peeters; Three Sonata Movements, Mendelssohn; "Ave Maris Stella of Nova Scotia Fishing Fleet," Gaul; Variations on "O Filii et Filiae," Guilman.

Arthur Thomas, Sturgis, Mich.—Mr. Thomas gave the following program at St. John's Episcopal Church Sunday, April 18: "Ein feste Burg," Faulkes; Air and Variations, Handel; Largo, Dvorak; Toccata, Athos; Prelude and Fugue in D, Bach; "Come, Sweet Death," Bach; Canzonetta, Goddard; "Finlandia," Sibelius.

James Taylor, Mattapan, Mass.—The following numbers were used in services through Holy Week at the Church of the Holy Spirit (Episcopal) in Mattapan, Mass.: "Come, Sweet Death," "When Thou Art Near," "O Sacred Heart," "Jesu, Joy and Treasure," "Come, Saviour of the Gentiles," "O God, Have Mercy upon Us," "I Call to Thee" and "Christ Is Risen Today," Bach; "Alleluia, Pascha Nostra," Titcomb; "The Heavens Declare the Glory of God," Marcello; "The Strife Is O'er," Palestrina-Brown; "All Glory Be to God on High," Bach.

Irving Dana Bartley, F.A.G.O., Durham, N. H.—Mr. Bartley gave a recital April 28 in Murkland Auditorium at the University of New Hampshire. The program: Trumpet Tune, Purcell; Adagio e Dolce, Third Sonata, Bach; Little G minor Fugue, Bach; Cantabile, Second Symphony, and Finale, First Symphony, Vierne; Symphonic Piece, Joseph W. Clokey (Donald Steele, pianist, and Mr. Bartley); "Introspection," Frederick Stanley Smith; Hymn-tune Fantasy on "Italian Hymn," McKinley; Intermezzo, Callaerts; "Dreams," Stoughton; "Rapsodia Italiana," Yon.

Sterling Anderson, Galesburg, Ill.—Mr. Anderson, who has studied with Dr. James MacConnell Weddell, F.A.G.O., at Knox College, played these numbers in his senior recital at the First Presbyterian Church Feb. 22: Prelude and Fugue in A minor, Bach; Chorale Preludes, "O Lamm Gottes, unschuldig," Bach; "Herzlich tut mich verlangen," Brahms, and "Ach bleib bei uns, Herr Jesu Christ," DeLamarter; Chorale in B minor, Franck; "Divertissement," Vierne; "Carillon," Sowerby; Finale ("Gloria" from the Magnificat), Dupré.

Catherine Ritchey Miller, M.A., Raleigh, N. C.—Mrs. Miller, assistant organist-choirmaster at Christ Church, was presented in the Christ Church series of recitals in the following program: Chorale Preludes, "In Dir ist Freude" and "In dulci Jubilo," Bach; Prelude and Fugue in A minor, Bach; "Toccata per l'Elevazione," Frescobaldi; Prelude, Clerambault; Toccata, Pachelbel; Canon in E minor, Schumann; Meditation-Elegie, Borowski; "Alleluia, Pascha Nostra," Everett Titcomb; Berceuse, "Ariel" and "Variations de Concert," Bonnet.

Harry William Myers, A.A.G.O., Louisville, Ky.—Mr. Myers, organist and choirmaster of St. Paul Methodist Church, Louisville, has returned from a Florida trip in the course of which he gave several recitals. March 14 he played this program at the Riverside Baptist Church in Jacksonville: Toccata in E minor, Pachelbel; Two Chorale Preludes, Brahms; Toccata, "O Filii et Filiae," Farnam; Chorale and Variations, Mendelssohn; Passion Symphony, Dupré.

In a recital at his own church Sunday evening, April 25, Mr. Myers played: Chorale Prelude, "We Pray Now to the Holy Spirit," Buxtehude; "The Heavens Declare the Glory of God," Marcello; Dialogue, Clerambault; Passacaglia, Raison; Passacaglia and Fugue, Bach; Improvisation on Psalm 130 (M.S.), Myrtle F. Zahn; Scherzetto, Vierne; "Cathedral at Night" (M.S.), Marriot; Toccata, Symphony 5, Widor.

Fred Swann, Staunton, Va.—Mr. Swann, assistant organist of Trinity Episcopal Church, gave a recital to mark A.G.O. Sunday on the afternoon of April 18 and presented this program: Trumpet Tune and Air, Purcell; "On the Evening of the Ascension of Our Lord," Benoit; "Psalm 19," Marcello; "Jesu, Joy of Man's Desiring," Bach; Prelude in D major, Bach; Chorale in A minor, Franck; "Harmonies du Soir," Karg-Elert; Toccata on "O Filii et Filiae," Farnam.

Rev. Thomas Curtis, Toledo, Ohio.—With the assistance of his choir Mr. Curtis gave the following program Sunday evening, May 16, at the Washington Congregational Church: Improvisation on "Nearer, My God, to Thee," Karg-Elert; Pedal Exercitium in G minor, Chorale Prelude, "Our Father in Heaven," and Toccata and Fugue in D minor, Bach; "Drink to Me Only with Thine Eyes," R. H. Miles; "March of the Little Lead Soldiers," Pierne; Finale, First Symphony, Vierne.

This was the seventh recital by Mr. Curtis in the 1947-48 season.

Ralph H. Brigham, Rockford, Ill.—In a recital at the Second Congregational Church of Beloit, Wis., Sunday evening, April 11, Mr. Brigham played: Sonata in the Style of Handel, Wolstenholme; "Swaying Tree Spirits," H. J. Stewart; Spring Song, Hollins; Festival March, Faulkes; "Little Bells of Our Lady of Lourdes," Gaul; "Souvenir" in C, Kinder; "A Scotch Idyl," Felton; Three Improvisations, Russell H. Miles; "Scenes from Sigurd Jorsalfar," Grieg.

Programs of Organ Recitals

Eugene Devereaux, Mount Vernon, Iowa.—Mr. Devereaux of the faculty of Cornell College gave a recital at the First Methodist Church of Marshalltown, Iowa, April 11, and March 11 he was heard at Grace Methodist Church in Waterloo. The latter program was made up as follows: Chaconne in D minor, Pachelbel; Chorale Prelude, "When Jesus Stood beside the Cross," Scheidt; Prelude, Clerambault; Toccata, Adagio and Fugue in C major, Bach; Evening Song, Bairstow; "Evocation a la Chapelle Sistine," Liszt; Scherzo from "Premiere Symphonie," Maquaire; "Deep River," Negro Spiritual; "Ave Maria," Schubert; Toccata on "Deo Gratias," Biggs.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree, organist of the University of Florida, gave a recital at Florida State University in Tallahassee April 25, with the following program: Prelude and Fugue in A minor, Bach; Elegie, Peeters; Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; "Noel" in D minor, d'Aquin; Spiritual, Purvis; "Song of the Clock," Urseth; "Winter Twilight," Walton; "Longwood Sketches," Swinnen.

Franklin Mitchell, McMinnville, Ore.—Among Mr. Mitchell's programs in the recital series at Linfield College have been the following:

March 9—Rhapsodie No. 3, Saint-Saens; Pastorale, Franck; Chorale Prelude, "Praise the Lord with Drums and Cymbals," Karg-Elert; Sonata No. 1, Hindemith; Two Hymn Preludes, Bingham; Fanfare, Lemmens.

March 16—Fugue in C major, Buxtehude; "Air Tendre," Lully; Toccata and Fugue in D minor, Bach; Chorale No. 1, in E major, Franck; Miniature in D flat major, Johnson; Toccata in B minor, Gigout.

March 23—"Toccata per l'Elevazione," Frescobaldi; Chorale Preludes, "O Sacred Head" and "When on the Cross the Saviour Hung," Bach; Good Friday Music ("Parsifal"), Wagner; "The Last Supper," Weinberger; "Gethsemane," Malling; "Prayer," Loret; "Alleluia, Pascha Nostra," Titcomb.

Anna Margaret Foulke, New York City.—Miss Foulke gave a recital at St. Peter's Lutheran Church May 12, presenting the following program: "Vom Himmel hoch," Pachelbel; Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "Christ lag in Todesbanden," and Fugue in B minor, Bach; Pavane, Rowley; Sonatina, part I, Sowerby; "To Thee, Jehovah, Shall I Sing," Karg-Elert; Prelude, Fugue and Variation, and Chorale in A minor, Franck.

H. Leroy Lynn, Springfield, Ohio.—In a dedicatory recital on a two-manual Schantz organ at the First Congregational Church Sunday afternoon, April 18, Mr. Lynn of the First Lutheran Church played: Chorale Prelude on "Ein feste Burg," Bach; Ballad in D, Clokey; "Star of Hope," Biggs; "Communion," Purvis.

Jean Price Eisenstein, Fayette, Mo.—Miss Eisenstein, a student of Professor Luther T. Spayde, gave her senior recital at the Paul H. Linn Memorial Methodist Church May 9, playing the following numbers: First movement, Fourth Concerto, in F major, Handel; "Comest Thou, Jesus, Down From Heaven," Bach; Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; Roulade, Bingham; "The Bells of St. Anne de Beaupré," Russell; First movement, Sixth Symphony, Widor.

Philip L. Steinhaus, Kalamazoo, Mich.—Mr. Steinhaus, who is only 14 years old and is a talented pupil of Frank K. Owen, was presented by the Musicians' Guild of Calvin College at Grand Rapids in a recital April 9. His program included: "Suite Gothique," Boellmann; Trumpet Tune and Air, Purcell; Chorale Preludes, "Herzlich thut mich verlangen" and "Es ist Ein' Ros' entsprungen," Brahms; Toccata and Fugue in D minor,

Bach; "Fireside Fancies," Clokey; Sonata No. 6, Mendelssohn.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following before services at the Church of the Pilgrims in May: Air with Variations and Finale Fugato, Smart; Symphonie Toccata, Coke-Jephcott; Sonatina, Sowerby; "Novellette," James; "Requiem Aeternam," Harwood; "Lamento," Barie.

Paul S. Robinson, M.S.M., Winston-Salem, N. C.—Mr. Robinson, minister of music at Centenary Methodist Church, was presented in the series of recitals at historic Christ Church, Raleigh, N. C., in the following program: Psalm, "I Colli Immensi," Marcello; Biblical Sonata No. 4, Kuhnau; Fugue in C, Buxtehude; Largo e Spiccato, W. F. Bach; Gavotte, Wesley; Reverie on the Hymn-tune "University," Grace; Prelude on "Divinum Mysterium," Candlyn; Variations in D minor, Handel.

William Lester, Chicago.—Dr. Lester, assisted by Margaret Lester, soprano, gave a recital at the First Congregational Church Sunday afternoon, April 25. The organ numbers included: Toccata in E minor, Pachelbel; Aria in F, Bach; Overture to the Occasional Oratorio, Handel-Edmundson; Sonata in D minor, C. S. Lane; Four Tone Poems for Organ, Oliver King.

Harold C. O'Daniels, Binghamton, N. Y.—Mr. O'Daniels is giving his second series of recitals Thursdays at noon in Christ Church. His program April 29 was as follows: Trumpet Tune and Air, Purcell; Air, Bach; Prelude and Fugue in E minor ("Cathedral"), Bach; "Jesu, Joy of Man's Desiring," Bach; Intermezzo, Sonata 4, Rheinberger; "Nun danket Alle Gott," Karg-Elert.

THE THREE PARISH CHOIRS of St. James' Episcopal Church, Wichita, Kan., presented their first choir festival on Whitsunday, May 16. The choirs, adult, boys' and girls', numbering eighty-five voices, joined under the direction of the Rev. W. James Marner, assistant rector and organist. Father Marner played: Cathedral Prelude, Clokey, and Festival Hymn, Bartlett, for the prelude and postlude, and gave a short organ program consisting of "The Chapel of San Miguel," Seder; Fugue in E flat major ("St. Anne's"), Bach; and "Piece Heroique," Franck. The combined choirs sang "Let All Mortal Flesh Keep Silence," Holst, and "Angel Voices Ever Singing," Macfarlane. The adult choir sang "Springs in the Desert," Jennings, and "The Twenty-ninth Psalm," Richter. The girls' choir sang "Cherubim Song," Bortniansky. The adult and boys' choirs sang "A Prayer for Our Country," by Voris, and "The Gateway Carol," Marryott.

UNDER THE DIRECTION of Walter Wismar the choir of Holy Cross Lutheran Church in St. Louis, assisted by Dr. Edward Rechlin, concert organist, gave a sacred concert Sunday evening, April 11. The choir sang works of Bach and Dr. Rechlin played these compositions: Toccata, Anonymous; "Jesus, Priceless Treasure," Anonymous; "Whatever God Ordains Is Good," Krebs; Sonatina, Ritter; Chorale, Engelbrecht.

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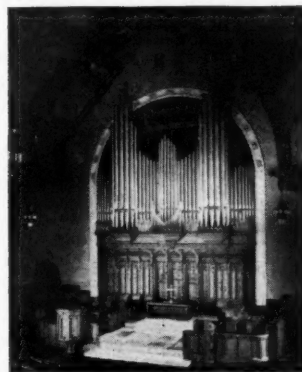
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SAMUEL A. WALTER, A. A. G. O.



SAMUEL WALTER recently was appointed organist and choirmaster of Trinity Church, Newton Centre, Mass., one of the fashionable suburbs of Boston, where he plays for three services every Sunday morning. A vested junior choir of thirty voices sings at the 9:30 service and a paid choir of twenty-eight voices at the 11 o'clock service. Special services of choral evensong, in which choirs from neighboring Episcopal parishes participate, are becoming increasingly popular.

Mr. Walter directs the Canterbury Choir of college students at historic Trinity Church in Boston. This choir, composed of 100 voices, sang for the Christmas pageant directed by the Rev. Norman Spicer, last December, and gave a program of two Bach cantatas Sunday evening, March 14. June 6 the Canterbury Choir will sing a service of Negro spirituals.

Mr. Walter, a graduate of the New England Conservatory of Music, holds the degree of master of music. He is an associate of the A.G.O. and has studied organ with Carl K. McKinley and Francis W. Snow, besides special studies with H. Augustine Smith and Everett Titcomb in liturgical music. He lectures on church music and has given recitals in Boston and throughout New England. Mr. Walter is the organist for the annual festival of choirs at Trinity Church, Boston, directed by H. Augustine Smith, and will play the organ parts for the oratorio "St. Paul" at Symphony Hall this year.

THE DETROIT GUILD of Church Musicians held its May meeting May 4 at St. Joseph's Episcopal Church. The musical portion of the evening included vocal selections by Richard Baldauf, bass, and Mrs. Cleone Evans, contralto, and two organ works, played by Albert Bolitho. Sheldon Rahn, head of the department of social service of the Detroit Council of Churches, discussed the relationship of the church and social service. The Rev. Austin Ecker, Protestant chaplain of the Juvenile Detention Home, spoke of the benefits derived from church music in social service. Miss Grace L. Barber, director of music for the Detroit Council of Social Agencies, described the work of her department and explained the music program of the community houses of Detroit.

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Bethlehem, Pa., held its forty-first annual Bach festival May 14 and 15. Packer Memorial Chapel on the Lehigh University campus was filled to overflowing as Dr. Ifor Jones directed a choir of 246 voices and an orchestra of fifty pieces. Hundreds of people crowded the lawns around the church to hear an amplification of the program.

The soloists were Margaret Tann Williams, Welsh contralto; Harvey Smith-Spencer, tenor; Lura Stover, soprano, and Mack Harrell, basso. In the absence of the Philadelphia Orchestra, which is on tour, an ensemble of musicians from New York and Philadelphia provided the accompaniment. Ralph Kirkpatrick, harpsichordist, gave a Bach recital. E. Power Biggs was at the organ for the choral selections. The festival closed with the famous Mass in B minor.

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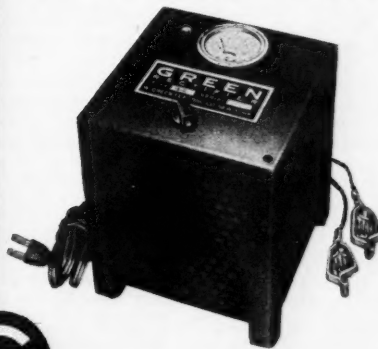
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French Ensemble

Subjected to Study; Formula Criticized

The French system of ensemble is exactly that. It is a consistent and systematic formula for capturing ensemble. It is true that it is a queer sort of ensemble, when you come to think about it, and some people might say that any group tone that consists in the swallowing up of every other contributory tone in completely dominating reed tone is not an ensemble at all, or at best a kind of totalitarian state in which all but the dictator sing low. The first weakness of the French system is this overdoing of the trompettes. They engulf everything else.

But just the same it is a system, and a rigid and inflexible system in that the several divisions of the organ are permitted to differ mainly in degree rather than in principle—degree of brilliance or power—so that lesser divisions are distinguished as lesser more than as divisions.

With the exception, in several large organs, of a difference in massiveness or basic pitch (center of gravity), all sectional ensembles have the same general characteristics and all, consequently, add up in a steady increase of practically unchanging timbre to the tout ensemble bullseye at which the designer aimed and in which the trompettes swamp all other voices.

This system is especially well illustrated and demonstrated in the great chromatic crescendo in the latter part of the Bach G minor Fantasie, as played by Vierne on the Notre Dame organ. Accretion by accretion, with all the emphasis of inexorably unchanging timbre (helped by a tempo as solid as granite), the sound of the organ grows as trompettes are added and boxes are opened. It certainly makes a crescendo that is catastrophic; but it is not beautiful timbre.

The Germans did better without reeds, or with less trenchant reeds, and got more silvery top—which to my ear is far more beautiful than French full organ.

This is what the continental, and especially the French organist, is used to hearing and his chauvinistic attitude to anything different sometimes makes for a strange situation. Not long ago Colonel George Dixon wrote me of a famous foreigner who played at one of the English cathedrals where the tubas are superlative—and never once used those super-magnificent reeds alone. To the continental player reeds are not reeds but a part of the ensemble, drawn early and kept late. Those "tubas" the foolish English put in their organs are not correct—they're not fiery enough, and they're too loud. But how else can a reed be used than as a chorus reed? What waste to play those expensive pipes alone! When one desires power, one works up to it—makes a beach from pebbles. Voila! No? The continental has not the slightest comprehension of what a tuba is. I have said many times that a tuba is a state of mind—a yardstick of the player's capacity.

How well I remember a November day in 1931 when the late Wallace Sabin and I went to Claremont College and tried out the four-manual of eighty stops which I had designed. In the swell was the first set of genuine Cavaille-Coll trompettes to be used in this country, backed up by 16-8-4 American trumpets. In the solo, on twenty-inch wind, was a tuba I had got from Arthur Harrison, supplemented by 16-8-4 trombas on fifteen-inch pressure. Sabin, the most gifted of improvisers, whose originality and fluent freedom made his rivals sound pale—who once said to me in modest confession, "The only embarrassment I suffer is which way to go"—drew the swell and solo reeds. Playing the solo with his right hand, the swell with his left, opening first one set of shades, then the other, and reversing the process, sometimes coupling the two manuals, then playing them antiphonally, and all the while coining tremendous staggering gorgeous harmonies—the kind to which Dvorak would have been glad to sign his name—inspired by the

sound, turned his head toward me and said—as he kept on playing—"I have waited thirty-five years in this country to hear a tuba."

That sort of playing and sound is clear outside the Frenchman's ken. He never heard anything like it at home—and possibly wouldn't like it even if he thought it was good. He cannot treat the organ that way—it is not the correct way as he sees it—and he will not bend his method. He will not even try to learn how. *Infra dig.*

Now I don't care whether the French organists like tubas or not, know how to use them as they should be used, or are willing to try to learn, but I do feel that the French influence with this restricted view has affected our young men too seriously if it has blinded them to the statuesque magnificence of the big English-type reeds and leads them to say—as I have too often heard them say—"surely you haven't a high-pressure reed in the organ, have you?!"—as though only a moron would include such a monstrosity in an otherwise good scheme. The loose talk with which we are afflicted that says "high wind reeds will not blend," "high wind reeds have a hard core of fundamental that will not coalesce with flues," etc., is just so much propaganda and nothing more.

To compare the very best French reeds or French type reeds with the best English reeds is funny, and not even "funny without being vulgar"—for trompette is vulgar timbre. The best English trumpet and tuba tone blends better with flues than the French variety possibly can. It does not swallow up the fluework in a blatant snarl that smacks of the toy "jewsharp" we used to play, as children; it extends the power and beauty of the flues.

Nothing else in French art parallels the anomalous trompette as a dominating factor. French orchestral interpretation, architecture, decoration, painting, not even French music, has anything in it akin to the harsh ugliness of big trompette timbre. The restraint of French interpretation, the elegance of French art, are as far removed from the "all-out" French organ tout ensemble as Venus from Mars—or, as a critic has said, "they are as far apart as Eleanor Glynn and Walter Pater," which, admittedly, is fairly remote.

Trompettes do have one legitimate position in an organ—as swell chorus reeds. For that purpose they excel any other timbre and organ voice, organ emotion, organ pigment. They snarl with savage dramatic impact as no other kind of reed can. But to cast them as full organ "dictator stops" and have them envelop the beautiful and scientifically voiced French flues and wrap them in a harsh blanket of power is a tonal crime. It offends good taste—it spoils full organ.

French pedal reeds? Ah, that's another story. They are better than our own less pungent, more "refined" registers. They make pedal mixtures superfluous. They "enter" with drama and éclat, where our too fundamental reeds have little to say.

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**JAMES HARRISON IS DEAD;
WILKES-BARRE ORGANIST**

James Harrison, F.A.G.O., former director of the department of music at Wyoming Seminary, church organist and veteran of world war I, died May 6 at his home in Huntsville, Pa., after a lingering illness.

Mr. Harrison, who was 60 years of age, was born in Edwardsville, Pa., and received his early education in the borough schools and Wyoming Seminary. In 1923 he was graduated with highest honors from New England Conservatory of Music and in 1943 received his bachelor of music degree from the University of Toronto.

Mr. Harrison was director of the department of music at Wyoming Seminary from 1926 to 1938. During world war I he went overseas as assistant leader of the 311th Field Artillery band. He was a charter member of the Wilkes-Barre Chapter, A.G.O.

Mr. Harrison served for many years as organist of the First Methodist Church of Wilkes-Barre and at the time of being stricken ill three years ago had been organist for a year at the First Presbyterian Church.

Surviving are his widow, the former Ruth Smith of Wilkes-Barre, and two brothers.

**J. HUDSON SNOW WINS PLACE
ON COMMENCEMENT PROGRAM**

The sixty-second annual commencement of the American Conservatory of Music will be held June 15 at 8 p.m. in Orchestra Hall, Chicago. The winner of the organ contest for playing in the commencement concert is J. Hudson Snow, a pupil of Frank Van Dusen. Mr. Snow will play the Introduction and Finale of the D minor Concerto for organ and orchestra by Guilman, with the conservatory symphony orchestra. Students of the organ department receiving degrees are: Master of music—Lorraine Storz, Max Elsberry, Leonard Herman, the Rev. Lucien Duesing, Malcom Benson and Edward Crum. Bachelor of music—Peter Fyfe, Robert Rayfield, Annette Bills, Jack Goode and Esther Timmerman.

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John Milton Kelly, director of church music for the department of Christian Education of the Presbyterian Church, U.S.A., conducted the third annual church music institute at Central Presbyterian Church, Atlanta, Ga., Feb. 4 to 8. More than 300 singers, directors, organists and pastors, from sixty-seven churches in nineteen cities of four states, participated. In spite of the severest weather of the season there was a record attendance at all sessions — even on Saturday night — and the two public programs drew capacity congregations. The two institute choirs sang for the service Sunday afternoon. The adult choir, composed of singers, directors and pastors, interpreted anthems of Palestrina, Bach, Kopylow, Eville, Scholin, Olds, Gaul, Williams and Jones and the high school choir sang "Prayer of Thanksgiving", "Lord, I Want to Be a Christian" and "Victory", Gaul. Claribel Clark Taylor played the Bach Prelude and Fugue in E minor and the Karg-Elert "Now Thank We All Our God". Mr. Kelly conducted the choirs and the great congregation in the singing of five hymns. Stations WCON and WSB recorded the music and those who participated were privileged to hear two re-broadcasts.

Dr. Alexander McCurdy, head of the organ department at both Curtis Institute and Westminster Choir College, opened the institute with an organ-carillon recital. Organists were particularly interested in this recital as it was the first use of the Schulmerich carillon bells with organ in Atlanta. Classes in choral repertoire, organization and conducting, with demonstration rehearsals, featured the program.

As a result of these institutes choral conductors and organists have formed the Atlanta Choral Directors' Association. This group meets monthly for study and a continuing inter-denominational choir is in process of formation.

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Frederick Irving White, a well-known organ pipe maker of Reading, Mass., died in his sleep May 7 while visiting at the home of his daughter, Mrs. Ethel White Brownell, in Washington, N. J. He was 82 years old.

Mr. White went to Reading in 1898, working with the Pierce Organ Pipe factory, and started his own business in 1910. He was known to the trade throughout the country for his voicing of reed pipes. He was said to be the first to design and voice successfully a reed 32-ft. stop. This was a set installed in the huge organ at the St. Louis World's Fair.

Mr. White is survived by a son, Harold E. White; two daughters, a brother and a sister.

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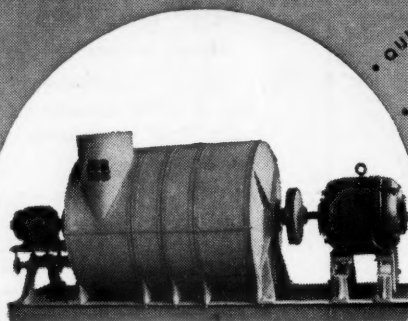
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WASHINGTON, D. C., CHOIRS UNITE IN BEAUTIFUL SERVICE

An impressive service of music on a beautiful Sunday afternoon was given by Unit B of the Cooperating Choirs Association at the Hamline Methodist Church, Washington, D. C., April 25. At the organ was Kathryn Hill Rawls, organist of Hamline Church. Music for the day was selected from the works of outstanding organists who have contributed to the "advance of worthy church music," in honor of American Guild of Organists Sunday. The choir participating in the musical vespers were from Hamline Church, the Second Baptist Church and the Mount Vernon Place Methodist Church. The Hamline choir, led by John H. Marville, director, sang "An Easter Hallelujah," for double chorus, by Vulpis, "By the Waters of Babylon," Philip James, and "Lord God, We Praise Thee," Flor Peeters. Edward A. Carey, director, led the Second Baptist Choir in "All in the April Evening," by Robertson, "A Galilean Easter Carol," by R. Deane Shure, and "Open Our Eyes," by Macfarlane. Dorothy Girdner Bailey, organist of the Mount Vernon Place Church, was at the organ for the cloister choir of that church, a ladies' choir which sang a cappella three of Mr. Shure's White Spirituals, the composer directing. In the closing group the combined choirs sang "On Jordan's Stormy Banks," by Shure, the composer directing, "God So Loved the World," Stainer, Mr. Carey directing, and "Hallelujah," Mr. Marville directing. The organ solos were "Chant Pastorale," by John M. Klein, and "Cantilene Pastorale sur L'Alleluia du Samedi Saint," by Dom P. Benoit.

THE CHAPEL CHOIR CONDUCTORS' Guild annual anthem contest of Capital University, Columbus, Ohio, is open to all composers, it is announced. Compositions must be suitable for an a cappella choir of average ability. The competition closes Aug. 15. For complete contest rules one may write to Frances V. Henry, contest secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.

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Additional News of A. G. O.

[The following are items of Guild news that could not be included in the May issue.]

Compare Pastors' and Organists' Pay.

Ernest Douglas, Mus. D., F.A.G.O., has submitted to the Los Angeles Chapter the following proposition, containing a suggestion that no doubt will be of interest to organists everywhere:

The great difference between the salaries of a pastor and his organist has prompted the following suggestion of a most-needed remedy in the matter that concerns all those in our profession.

The annual financial reports of churches combine all money spent for music in one item, leaving the congregation entirely ignorant of what is paid the organist. I believe, therefore, that should this difference be presented to the members who supply the funds, our problems would be greatly relieved.

This plan is to request the deans of all chapters to report to headquarters the average sums received by pastors and their respective organists in his district, from which data the Guild may determine the average salary of Guild members. Send printed slips with this information to all chapters for distribution among church members.

We cannot use the methods common to other associations for fair play, but we earnestly believe that placing this matter in a friendly spirit in the hands of churchmen will create cordial cooperation between us and those we serve.

Waterloo, Iowa, Chapter.

The regular meeting of the Waterloo Chapter was held at the First Evangelical United Brethren Church April 13. After a discussion of America's heritage of song, led by Lucile Schmidt, Mrs. Adelaide Altland played the following organ solos: Prelude and Toccata, Piere; Allegro Vivace from First Symphony, Vierne; "Benedictus", Reger. The Rev. Myron Braun played: Fantasie in G minor, Bach; Hymn Meditation, "Dear Lord and Father of Mankind", Van Denman Thompson; Chorale Improvisation, "Praise to the Lord, the Almighty", Karg-Elert. Mr. Braun recently joined the Waterloo Chapter, having been transferred from Denver.

Sunday evening, April 4, the Waterloo Chapter was proud to present two of its members in a special program at Christ Episcopal Church. Earl Stewart appeared as director and Ellen Law Parrott as accompanist and organ soloist when the Bel Canto Singers of Charles City, Iowa, gave a concert. Two cantatas were heard — "Hear My Prayer" by Mendelssohn and the Requiem by Faure. Mrs. Parrott played: Sinfonia, "I Stand with One Foot in the Grave", Bach; Chorale in A minor, Franck, and "Jesu, Joy of Man's Desiring", Bach. This program was a tribute to those who have given their lives for their country and was superior both musically and spiritually to anything heard in Waterloo in many months.

MARION SMITH, Publicity Chairman.

Present Work by Padre Pose Alfonso, S.J.

The Rhode Island Chapter presented a sacred concert by the choir of St. Stephen's Church, Providence March 22, under the direction of Hollis E. Grant, organist and choir-master of the church. Roy P. Bailey, organist and choirmaster of All Saints' Church, Providence, played the preludes and the postlude, and William Dinneen, director of the chapel music at Brown University, played for the performance. The Rev. Paul Van K. Thomson, rector of St. Stephen's Church, assisted in the service. Organ music consisted of: "Good Friday Spell", Vreblad; "I Cry to Thee", Krebs; Chorale Prelude on "Dies Irae", Francis W. Snow; Solemn Prelude from "Gloria Domini", T. Tertius Noble, all played by Roy P. Bailey. "The Seven Last Words of Our Saviour" by Padre Pose Alfonso, S.J., was the work sung. The postlude was "O Eternity, Thou Terrifying Word", by Krebs.

BESSIE W. JOHNS, Registrar.

Sherman-Denison Chapter.

The Sherman-Denison, Tex., Chapter met April 12 at the First Presbyterian Church in Denison. The dean, Mrs. Jack Hannah, announced a conference on Protestant church music to be held at the First Methodist Church in Fort Worth June 7 to 11. Mrs. Frank Spindle read a paper on "Proper Wedding Music" and presented Mrs. M. T. Bromstad in a group of solos. Mrs. S. U. Sarnest was unable to play a scheduled group of organ numbers due to the last minute failure of the motor.

MRS. JACK HANNAH, Dean.

Wilkes-Barre Chapter.

Wilbur Isaacs, bass baritone of the Church of the Heavenly Rest, New York City, and a faculty member at Wilkes College, Wilkes-Barre, Pa., gave an interesting review of voice recital programs of the current season in New York for the Wilkes-Barre Chapter April 6. Mr. Isaacs illustrated his talk with recordings and sang "The Swan", Grieg, and "Music I've Heard with You", Hageman.

The Wilkes-Barre Chapter were guests at a musical service in Temple Israel April 16. LOUIE W. AYRE, Secretary.

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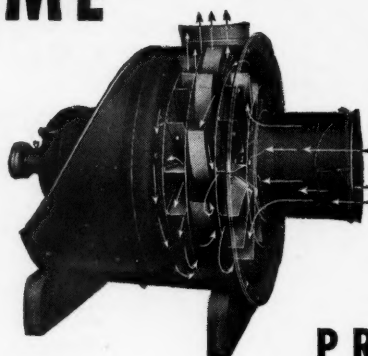
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